Entertainment WEEKLY

WHAAA?! YEP, IT'S
JULIA LOUIS-DREYFUS
AS FRANK UNDERWOOD FROM
HOUSE OF CARDS

THE 25 BEST CHARACTERS ON TV

Plus! GET READY FOR THE EMMYS—YOUR BINGE GUIDE TO THE SEASON'S BEST EPISODES

1 of 2
COLLECTOR'S COVER

Kevin Spacey as *Veep*'s Selina Meyer

AUG. 15, 2014 • #1324

TASTES LIKE REAL BREWED TEA BECAUSE IT IS

FOR THE LOVE OF LEAVES

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ENTERTAINMENT WEEKLY / **AUGUST 15, 2014**

ON THE COVERS

Kevin Spacey photographed exclusively for EW by Robert Trachtenberg on July 18, 2014, in Baltimore

COSTUME DESIGN: JOHANNA ARGAN; HAIR: SEAN FLANIGAN; MAKEUP: TRICIA SAWYER; PROP STYLING: SEAN PATRICK ANDERSON/BRIDGE ARTISTS

Julia Louis-Dreyfus photographed exclusively for EW by Robert Trachtenberg on July 19, 2014, in Los Angeles

HAIR: JONATHAN COLOMBINI/SOLOARTISTS.COM; MAKEUP: KAREN KAWAHARA/GIORGIO ARMANI BEAUTY/GRID AGENCY; STYLING: CRISTINA EHRLICH/THE ONLY AGENCY; MANICURE: EMI KUDO/ZOYA/OPUS BEAUTY; TAILOR: ELISABETH HESZKY; SET DESIGN: WALTER BARNETT/OPUS BEAUTY; PRODUCTION: BROOKE LUDI PRODUCTION; SUIT: STELLA MCCARTNEY; SHIRT: DOLCE & GABBANA; SHOES: LANVIN; WATCH: IWC; RING: NEIL LANE

THE COVERS STORY

When we asked Kevin Spacey and Julia Louis-Dreyfus, who both play presidents on TV, to be the faces of our best-characters story, they said yes—and asked if they could swap places for the cover. So we decked Kevin out in Selina gear and gave Julia the full Underwood. Who says politicians can't reach across the aisle?

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ICON BY RELA JAELCOCO

The Week's Best SOUND BITES

"Anyone's playing me in the movie, it's gonna be me."

—Fin (Ian Ziering), to taxi driver and sometime actor Ben (Judd Hirsch), in *Sharknado 2: The Second One*

"Where I'm standing, your hair is rising up to the Lord, rising up to the Lord like a flame."

—James Brown (Chadwick Boseman), commenting to bandmate Bobby Byrd (Nelsan Ellis) about their pompadour 'dos, in *Get On Up*

"Of course sometimes s--- go down when it's a billion dollars on a elevator."

—Beyoncé, addressing the elevator incident involving Jay Z and Solange, in a remix of "Flawless"

"I don't wanna leave paradise yet. I just got here. I packed five bags. I unpacked them all already, and I don't want to pack them back up again."

—Michelle Money, scrambling to find a romantic partner, on *Bachelor in Paradise*

"This is like the comedy version of *Fifty Shades of Grey*."

—Julia Roberts, playing a game called Face Balls, on *The Tonight Show Starring Jimmy Fallon*

"Allison is about to undertake one of the greatest drag roles in history and we are so proud we could burst. She will slay."

—Lena Dunham, tweeting congratulations on *Girls* costar Allison Williams' casting as Peter Pan

"I haven't seen a cowboy cry this much since *Brokeback Mountain*."

—Frankie, talking about weepy Caleb, on *Big Brother*

"On my planet, there's a legend about people like you. It's called *Footloose*."

—Peter (Chris Pratt), reacting to Gamora's (Zoe Saldana) no-dancing policy, in *Guardians of the Galaxy*

"What are you gonna do once you get your Ph.D. and you are Dr. James Franco? Are you gonna go back to *General Hospital*?"

—Stephen Colbert, interviewing James Franco, on *The Colbert Report*

ZIERING: WILL HART/NBC; BOSEMAN: D STEVENS; BEYONCÉ: KEVIN MAZUR/WIREIMAGE.COM; MONEY: BOB D'AMICO/ABC; ROBERTS: JIM SPELLMAN/WIREIMAGE.COM; DUNHAM: TAYLOR HILL/GETTY IMAGES; FRANKIE: CLIFF LIPSON/CBS; PRATT: © MARVEL 2014; COLBERT: MARTIN CROOK/PBS

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*The **Top 10** Things We Love This Week*

THE MUST LIST

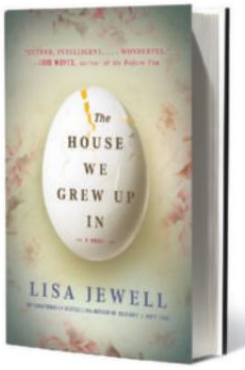
1 THE KNICK

Clive Owen shines on this drama about the dawn of modern medical science at a New York hospital in 1900. Debuting Aug. 8, it could be the show that *finally* makes you forget Cinemax was a network best known for skin. *(Cinemax, Fridays, 10 p.m.)*

Eve Hewson, Clive Owen, and André Holland

2 LOCKE You probably missed *Locke* during its minuscule theatrical run. So now's your chance to experience Tom Hardy's breathtaking portrayal of a man dealing with the life-altering consequences of his own infidelity. *(On DVD and streaming; rated R)*

3 THE HOUSE WE GREW UP IN, by Lisa Jewell It's a subject more commonly found on A&E than in literary fiction: compulsive hoarding. In Jewell's 11th novel, Lorelei Bird's disorder frames this story of an English family, tracing how tragedy pulls them apart and eventually brings them together again.



4 "BEGGIN FOR THREAD," Banks This obsessive-love anthem from the L.A.-based avant-pop siren gets an appropriately moody black-and-white video treatment. (It's the latest single off her debut album, *Goddess*, out Sept. 9.) With its dry ice, writhing dancers, and dark corners, it is excellent counterprogramming to too much summer sunshine.

THE KNICK: MARY CYBULSKI/CINEMAX (4)

Illustration by JESSE LENZ

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5 SEX WITH STRANGERS

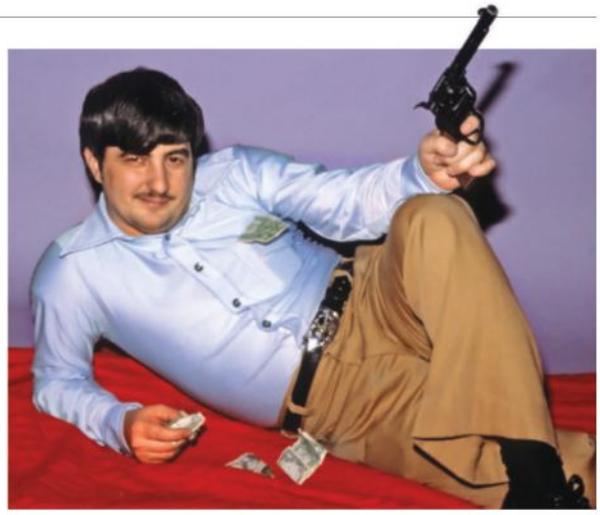
Breaking Bad's Anna Gunn is a 40ish novelist-turned-professor who falls for a young Tucker Max-like best-selling author (Billy Magnussen) in Second Stage Theatre's sexy, funny Off Broadway production, directed by David Schwimmer. *(Runs through Aug. 31)*

6 OUTLANDER Prepare to geek out over Starz's fantastic adaptation of Diana Gabaldon's novels about a time-traveling nurse. The sublime series, debuting Aug. 9, is a sci-fi swirl of romantic historical fiction. *(Starz, Saturdays, 9 p.m.)*

7 "A LITTLE LOST," Sufjan Stevens It's hard to improve on this classic from the late cult singer Arthur Russell (right), but Brooklyn troubadour Stevens does it by adding in a few loopy electronic tricks while retaining the song's gorgeous intimacy.

8 COOLHAUS ICE CREAM BOOK, by Natasha Case and Freya Estreller The Los Angelenos behind the beloved ice-cream-sandwich food-truck chain share the formulas to their architecturally inspired treats, like the Mies Vanilla der Rohe, as well as some more adventurous flavor profiles. Peking Duck Ice Cream, anyone?

9 GUARDIANS OF THE GALAXY: AWESOME MIX VOL. 1 We can't get enough of the mixtape Peter Quill (Chris Pratt) plays in *Guardians*. It's a carefully curated collection of tracks including Redbone's "Come and Get Your Love" and 10cc's "I'm Not in Love," now available as a stand-alone album.



10 THE DOG Meet the man behind the very real, very botched bank robbery that inspired Sidney Lumet's 1975 *Dog Day Afternoon*—and, in turn, gave us one of Al Pacino's greatest performances. In this doc, the late John Wojtowicz does not disappoint. *(In theaters Aug. 8, on demand Aug. 15; Not Rated)*

MUST LIST APP!
You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.

OUTLANDER: ED MILLER/STARZ; STEVENS: DENNY RENSHAW; SEX WITH STRANGERS: JOAN MARCUS

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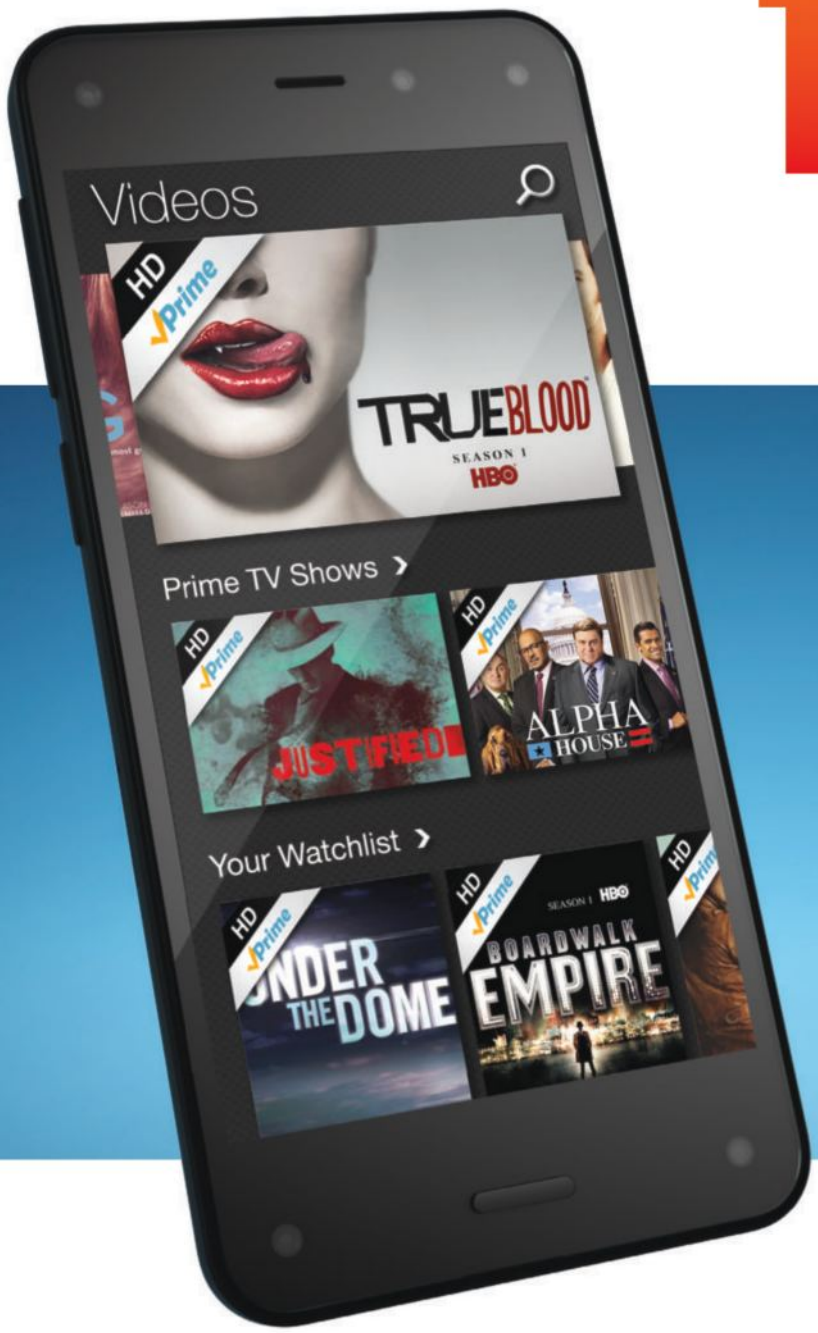

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THE CAST OF THE BIG BANG THEORY *SCORES MAJOR RAISES, PAGE 15*

NEWS AND NOTES

Captain America and the Red Skull; (below) Spider-Man

REVIEW

Marvel Takes America

Spidey is joining forces with the Avengers for a live arena tour, and EW had prime seats. Is it worth the cash—and the headaches?

BY DALTON ROSS

THE *MARVEL UNIVERSE LIVE!* tour is a full-on assault. And that's before the traveling arena show—which kicked off last month in Tampa—even begins. Upon arrival, visitors are met by an army of merchandise-selling soldiers so vast in number and boisterous in spirit they appear to have been trained by HYDRA itself. They're on hand to make sure all children are properly indoctrinated into the Marvel franchise and all parents are properly liberated of their hard-earned cash. You name it, they sell it: flashing Spidey webslingers ($25), flashing lanyards ($15), flashing water bottles ($12), flashing Lectro-Links ($25)—the sensory overload is enough to induce a seizure. (Or, in my case, when I caught the show on Aug. 2, a seriously awful migraine.)

JIM PARSONS: JB LACROIX/WIREIMAGE.COM; KALEY CUOCO-SWEETING: STEFANIE KEENAN/GETTY IMAGES FOR REBECCA TAYLOR; CAPTAIN AMERICA AND THE RED SKULL, SPIDER-MAN: FELD ENTERTAINMENT (2)

Hawkeye; (below) Loki

But such crass commercialism is to be expected for an 85-city show clearly geared to the pre-K and elementary school set (ticket prices vary by city, running anywhere from $35 to $150-plus; marveluniverselive.com). What's less expected is the revelation that our superheroes appear to be splitting their time between saving the planet from the dastardly schemes of Loki and other assorted villains, and training for the upcoming X Games. How else to explain Bruce Banner and Wolverine getting into an argument over who can pop more bitchin' wheelies? Or why Peter Parker won't stop parkouring all over Iron Man's lab for no apparent reason? Or why Captain America and archnemesis the Red Skull engage in an extended remix of a motorcycle stunt show? The entire event is so bathed in "extremeness," you half expect Thor to start slamming down cans of Mountain Dew. (Instead he partakes in a somewhat painful exchange with Spider-Man about selfies and their various Twitter accounts: "Over a million followers, dude," brags the Asgardian god of thunder. #PleaseStop.)

The production, which combines a large video wall, laser lights, copious amounts of wirework, and the aforementioned stunts, is certainly impressive in scope, and the story itself—in which our heroes must reassemble the parts of the Cosmic Cube to combat Loki's cube clone—is no sillier than your average Marvel film script. There's also undeniable nerdy fun in seeing Spider-Man and Wolverine—who've been kept apart from other Marvel heroes on screen due to various studio licensing deals—join forces with the Avengers. Considering this arena spectacular rolled out right as the latest Marvel megasensation hit theaters, however, it is downright shocking that no Guardians of the Galaxy appear in *Marvel Universe LIVE!* (Perhaps *Groot on Ice!* is already in the works?) In the end, kids will dig watching serviceable facsimiles of their favorite superheroes save the world in person, even if that means adults may be forced to reach for their wallets—and their Advil—repeatedly.

Grade B

GUARDIANS SAVES THE SUMMER BOX OFFICE

After a lackluster blockbuster season, Marvel's *Guardians of the Galaxy* surprised pretty much everyone by taking in $94 million in its opening weekend. Among the amazed? Director **James Gunn**. "We started the week thinking it was going to do between $65 million and $68 million," he admits. "I'm getting thousands of tweets a day from people who love the movie. It is an amazing feeling."

Much of the *Guardians* chatter has concerned the post-credits cameo by Howard the Duck, star of a beloved **Steve Gerber**-penned '70s comic and the much-less-enjoyed 1986 film. So what's he doing there? "When I was a kid I loved the comics," says Gunn. "I had a Howard the Duck painting up in my bedroom across from a *Dawn of the Dead* poster." (He adds, "A mash-up of those two movies would be great.")

Gunn spent last weekend working on the script for *Guardians 2*, which is set for release on July 28, 2017, and will likely reveal the father of **Chris Pratt**'s character, Star-Lord. The director says, "There's a good chance we'll discover that." —*Clark Collis*

Groot (voiced by Vin Diesel), Chris Pratt, Rocket (voiced by Bradley Cooper), and Zoe Saldana

HAWKEYE, LOKI: FELD ENTERTAINMENT (2); *GUARDIANS OF THE GALAXY*: © MARVEL 2014

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BEFORE AND AFTER

Filming a "Firenado"

Flying cows? That's *so* 1996. For his twister flick *Into the Storm* (out Aug. 8), director Steven Quale created high-tech—and flaming—tornadoes. Here's how he did it. **BY JAKE PERLMAN**

SETTING THE SCENE

A Michigan parking lot was used as a stand-in for a car dealership, and a fire was lit on set so the actors could picture the so-called firenado. "It's a real phenomenon," says Quale. "I found a VHS video [of one] that we brought to the VFX team and said, 'We need to match this exactly.'"

NO CHURCH, NO PROBLEM

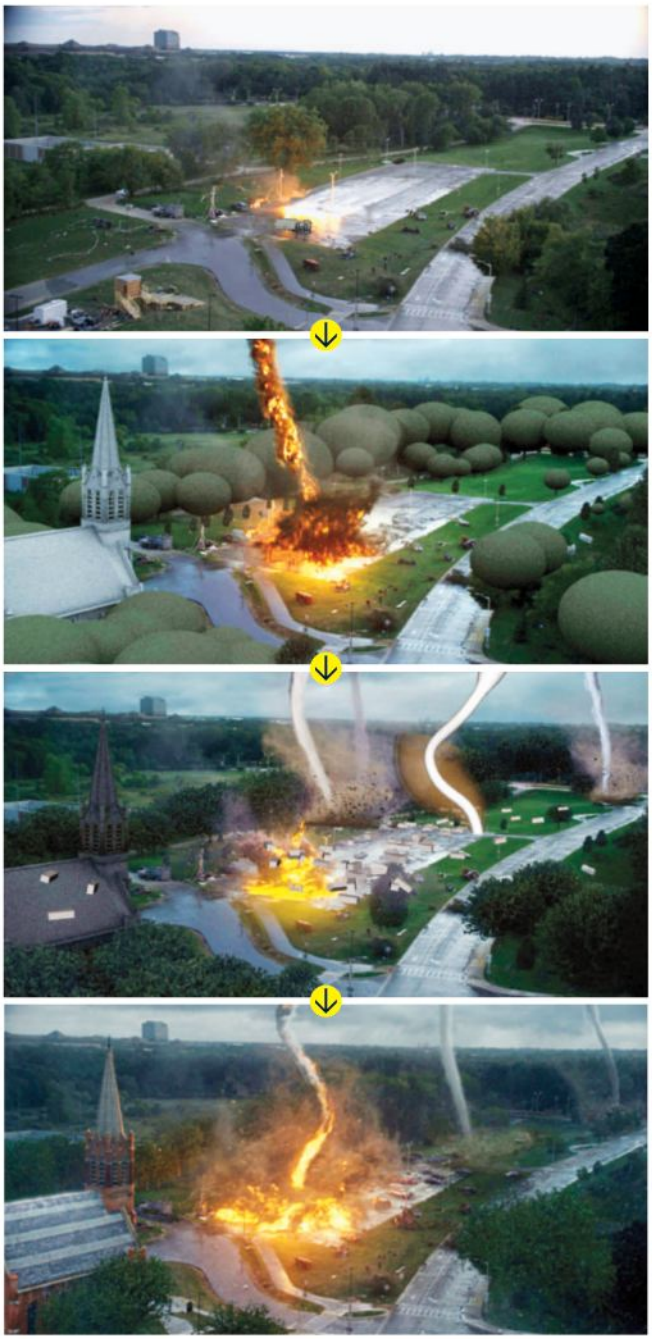
The script called for the characters to attempt to ride out the storm in a nearby church. But when scouting locations, Quale couldn't find one close enough to a parking lot. The steeple was added digitally along with those trees (and millions of individually blowing leaves).

BUILDING BLOCKS

Quale used animation to play around with the placement of the tornadoes and the potential projectiles in the characters' paths. After trying out a couple of variations, he decided that "cars flipped in the air seemed the most dynamic."

FEEL THE BURN

With the firenado's final rendering in place, the entire image was darkened with a "haze effect" to represent rain. To make the blaze look realistic, Quale also added a glow to the front of the church and sidewalk and whipped those digital trees into a funnel-cloud-fueled frenzy.



Ghostbusters

Who You Gonna Call?

Well, if you're Sony, the answer may very well be Paul Feig. The director behind *Bridesmaids* and *The Heat* is reportedly in talks to reboot *Ghostbusters* with an all-female cast. It's an intriguing idea, to be sure, so we found a few more "manly" movies that might benefit from the distaff treatment. —*Keith Staskiewicz*

THE BLUES BROTHERS

Or, more accurately, *The Blues Sisters*. Jane and Eloise (**Melissa McCarthy** and Kristen Wiig in matching Wayfarers) are on a mission from God. Just switch out "Soul Man" for Joe Cocker's "Woman to Woman."

THE EXPENDABLES

Hollywood has (unjustly) a much lower cutoff age for relevance when it comes to women. Still, an all-female version is reportedly in the works, and it'd be awesome to see over-40 actresses like **Naomi Watts**, Diane Lane, and Laura Linney kicking ass and taking names.

THE SHAWSHANK REDEMPTION

Essentially a period-piece *Orange Is the New Black*. It figures that both already have a wise character named Red.

GLENGARRY GLEN ROSS

There are tons of female real estate agents, so clearly the job doesn't *really* take brass balls. Who wouldn't want to see, say, **Meryl Streep**, Glenn Close, and Annette Bening hurling profanities at one another?

MAGIC MIKE

Okay, we know this sounds crazy, but what if there were a remake in which all the strippers were women! What's that? *Showgirls*, you say? Never heard of it.

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Hacks AND Heroes

KAREN VALBY
→ SENIOR WRITER

LET'S KICK THROUGH THE GLASS CEILING. NOW.

Nicole Perlman is the first woman to get a screenwriting credit on a Marvel movie. Here's hoping she's the first of a new wave.

GUARDIANS OF THE Galaxy opened huge last weekend, and with it came the shattering of some heavy pieces of glass at the Marvel empire. One of the movie's scribes, Nicole Perlman, is the first credited female writer on a Marvel film. Such a milestone makes me want to both buy Perlman many rounds of champagne and clonk the bottle over my head.

Perlman, who shares a screenplay credit with director James Gunn, described her tedious path to the big screen in a recent TIME profile. Her bag has always been sci-fi, a preference that confounded Hollywood studio execs. "There was a little bit of an attitude of 'Well, you're a woman, you're not writing romantic comedies, we'll give you the Marie Curie biopic,'" Perlman said. "They kept saying, 'This is a *guy's* movie, you know, it's really a *guy's* movie.' I didn't want to say, 'Are you saying a woman can't write a guy's movie?' What is a guy's movie anyway? If you're making a movie that's just for one gender, what's the point?"

I'd argue that another important question is what's the point if the only people making the movie are of one gender? According to a recent Writers Guild of America report, women accounted for just 15 percent of employed screenwriters (down from 17 percent in 2009). When actresses talk about all the great roles on TV these days, that's likely in part because female writers are climbing in that medium, with representation rising to a still-modest 27 percent. The numbers are even bleaker when it comes to captains of the ship: Women directed just 5 percent of studio films in the past five years.

If the Hollywood lunkheads Perlman had to deal with can't imagine the range of stories women are capable of telling, it's no wonder the stories that do get told lack female characters with real scope. Instead we get hand-wringing girlfriends, damaged strippers, doting mothers, tempting bitches. Source material matters. *The Fault in Our Stars* was a hit with female audiences partly because author John Green based his heroine on a sharp, wise friend from his own life, not on a type. And good egg Paul Feig, the *Bridesmaids* director reportedly in talks to helm a female-driven *Ghostbusters* reboot, continues to prove that his favorite stories star funny, complicated women.

But perhaps of more vital interest to studios is the cash left on the table. *The Hunger Games: Catching Fire* was the biggest movie of 2013. It's a universe created by Suzanne Collins and protected by producer Nina Jacobson. *Frozen*, written and codirected by Jennifer Lee, was the third-highest-grossing film of 2013. The trailer for *Fifty Shades of Grey*, adapted by Kelly Marcel from E L James' novel and directed by Sam Taylor-Johnson, debuted on July 24 online and took the record as the year's most viewed trailer. If you let smart women build stuff, there's a good chance people will come.

Scarlett Johansson, now at the top of her well-played game, has been reeling in audiences this summer. She was ferocious in *Lucy*, despite being seen through the slightly scummy lens of male fantasy, as when she suffers through villains' groping hands down her tight T-shirt. And she was a formidable Black Widow in the latest *Captain America*, in spite of the obligatory scene of the hero carrying her limp body out of the wreckage. I like to imagine that she'll soon get the Black Widow spin-off she deserves, and that someone like Perlman is busy working on a script. ■

VALBY: GORDON MCGREGOR

Illustration by ANNIE WU

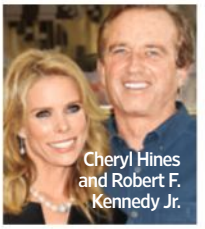
MONITOR

DICK SMITH 1922–2014

A Bloody Genius

I ONCE ASKED *The Walking Dead*'s zombie-makeup maestro Greg Nicotero for his fake-blood recipe. He said, "I've always based my blood on Dick Smith's formula. His blood has always been the staple of the industry." Long before CGI and greenscreen trickery, Smith—the Oscar-winning makeup-effects legend who passed away on July 30 at age 92—was a magician armed with foam latex, food coloring, and Karo syrup. In 1972's *The Godfather*, he turned Marlon Brando into the bulldog-jowled Don Corleone. In 1973's *The Exorcist*, he remade 14-year-old Linda Blair into a pea-soup-vomiting demon from hell. Then, in 1976, he collaborated with Martin Scorsese on *Taxi Driver*, splashing the climactic gunfight between Robert De Niro's Travis Bickle and tenement lowlifes with buckets of his signature red ooze. Smith may have been famous for his blood cocktail, but it was the diverse array of movie miracles that made him a creative life force that pulsed through the veins of his industry for more than five decades. —CHRIS NASHAWATY

Dick Smith and Marlon Brando on the set of *The Godfather*



Cheryl Hines and Robert F. Kennedy Jr.

WEDDINGS

Cheryl Hines, 48, and **Robert F. Kennedy Jr.**, 60, wed on Aug. 2 at the Kennedy compound in Hyannis Port, Mass.... **Sia**, 38, and filmmaker **Erik Anders Lang** were reportedly married in Palm Springs, Calif., on Aug. 2.

SPLITS

Live! With Kelly and Michael cohost **Michael Strahan**, 42, and model **Nicole Murphy**, 46, have ended their five-year engagement.

DEALS

Girls star **Allison Williams**, 26, is set to play Peter Pan in NBC's Dec. 4 production *Peter Pan Live!*.... After protracted negotiations, the cast of *The Big Bang Theory* struck a three-year deal with Warner Bros. TV. **Jim Parsons**, **Johnny Galecki**, and **Kaley Cuoco-Sweeting** will each earn roughly $1 million per episode, up from $325,000 per show.

CONCERT OD'S & CRIMES

Two concertgoers died of apparent drug overdoses after attending the Mad Decent Block Party on Aug. 1 in Columbia, Md. Around 20 other attendees were hospitalized for alcohol or drug use.... A 25-year-old man was arrested at **Beyoncé** and **Jay Z**'s concert in Pasadena on Aug. 2 after allegedly groping a woman and biting off the tip of her partner's finger.... An 18-year-old man has pleaded not guilty to raping a woman during a July 26 **Keith Urban** concert in Mansfield, Mass. Also, more than 20 attendees were treated following the concert due to excessive alcohol consumption.

Kaley Cuoco-Sweeting

DEATHS

Michael Johns, a popular contestant in *American Idol*'s seventh season, died on Aug. 1 at the age of 35. As of press time, the cause of death had not been confirmed.... Author **Billie Letts**, best known for the novel *Where the Heart Is*, died in Tulsa on Aug. 2 of acute myeloid leukemia. She was 76. Letts is survived by three sons, including *August: Osage County* playwright Tracy Letts.... Director **Robert Drew**, who pioneered the cinema vérité style of documentary filmmaking with his seminal 1960 film *Primary*, about John F. Kennedy's presidential campaign, died on July 30 in Sharon, Conn. He was 90.... Guitarist **Dick Wagner**, who worked with Alice Cooper, Lou Reed, Kiss, and Aerosmith, died of a lung infection on July 30 at a hospital in Scottsdale, Ariz., where he had undergone heart surgery. He was 71. *—Lindsey Bahr, with additional reporting by Stewart Allen*

Michael Johns

SMITH AND BRANDO: PHOTOFEST; HINES AND KENNEDY: MICHAEL TRAN/FILMMAGIC.COM; CUOCO-SWEETING: STEFANIE KEENAN/GETTY IMAGES; JOHNS: MARK SULLIVAN/WIREIMAGE.COM

The 25 Best Characters On TV ★ Right Now

We'll leave it to the Emmys to sort out the best actors—we're picking our fictional favorites on the small screen. How did we choose? We only considered characters from shows that are alive and kicking (sorry, *Breaking Bad*!), and we voted based on how much we love them *at this very moment*, not how they'll go down in TV history (sorry, Don Draper!).

PHOTOGRAPH BY ROBERT TRACHTENBERG

VOTE FOR NO. 1 We didn't rank our top 25—we're leaving that to you. Go to *ew.com/bestcharacters* to cast your vote for the best of the best. (The winner will be announced in next week's issue.) As you can see, the stars behind two of our favorites—Selina Meyer and Frank Underwood—will do whatever it takes (to each other) to get your vote.

PG. 18
Julia Louis-Dreyfus shares her commandments of comedy

PG. 24
Kevin Spacey tells us about all the men and women behind Frank Underwood

PG. 28
The rest of the 25 best

PG. 35
The all-time greatest TV spies

Julia Louis-Dreyfus and Kevin Spacey

LOUIS-DREYFUS' HAIR: DAVID GARDNER/OSCAR BLAND/GRID AGENCY; MAKEUP: KAREN KAWAHARA/GIORGIO ARMANI BEAUTY/GRID AGENCY; STYLING: CRISTINA EHRLICH/THEONLY AGENCY; MANICURE: EMI KUDO/ZOYA/OPUS BEAUTY; TAILOR: ELISABETH HEŠZKY; SET DESIGN: WALTER BARNETT/OPUS BEAUTY; PRODUCTION: BROOKE LUD/PRODUCTION; DRESS: BLACK HALO; SHOES: CHRISTIAN LOUBOUTIN; EARRINGS: JAMIE WOLF; SPACEY'S GROOMING: SEAN FLANIGAN; MAKEUP: TRICIA SAWYER; COSTUME DESIGN: JOHANNA ARGAN; PROP STYLING: SEAN PATRICK ANDERSON/BRIDGE ARTISTS

THE 25 Best Characters ON TV RIGHT NOW

BEST POLITICIAN IN A COMEDY
SELINA MEYER

Julia Louis-Dreyfus' ~~10~~ 11* Commandments of Comedy

IF LAUGHS WERE VOTES, *VEEP*'S SELINA MEYER WOULD WIN HER UPCOMING ELECTION BY A LANDSLIDE. HERE, **JULIA LOUIS-DREYFUS** SHARES THE SECRETS SHE'S LEARNED IN A CAREER THAT SPANS FOUR DECADES.

BY DAN SNIERSON
PHOTOGRAPH BY ROBERT TRACHTENBERG

* **RULE NO. 7**
Odd numbers are funnier than even numbers.

AS WALKING punchline–turned–Oval Office occupant Selina Meyer on *Veep*, Julia Louis-Dreyfus now sits in the most powerful seat on earth. Her standing in the comedy world is equally lofty: Between *Veep*, *Seinfeld*, and *The New Adventures of Old Christine*, the 53-year-old actress owns four Emmys (and is up for a fifth), which makes her the ideal person to share her laws of comedy. Although for some reason this request troubles her. "It's a lot of pressure," she deadpans. "If I had been dead for 25 years, then I'd have 25 years to really let things ruminate. I don't really know what to tell anyone to do or say. Why the f--- are you talking to me?" Because dropping a perfect F-bomb (see: rule No. 9) is just one example of why she's our reigning comedian-in-chief.

Julia Louis-Dreyfus photographed on July 19, 2014, in Los Angeles

1

CONSONANTS ARE FUNNY, usually—but not always. In the video that Vice President Biden and I shot for the White House Correspondents' Dinner, we did this one scene in which we're in the White House kitchen eating ice cream, and Michelle Obama comes in and she says, "What's in your mouth?" and I say, "Carrots." *Carrots* was a good word to use in that moment. Two syllables and consonant-consonant. It just felt funny somehow. It has a crispness to it.

2 I LOVE MALAPROPISMS. I happen to do them in my own life by accident all the time. It's fun to say things that are wrong with authority. So if you're having a powerful moment and you misuse a phrase or an expression and you're unaware of it, it's the being unaware of the misuse that's the funny part. On *Veep*, when Selina is throwing Jonah off the plane and she says, "I cannot believe you put that out on Tumble" instead of "Tumblr," he corrects her and it's even more infuriating. It has to do with playing confidence when the words fly in the face of it.

3 If the crew is laughing, then you know you've got it.

4 You have to **INCORPORATE YOUR BODY INTO YOUR PERFORMANCE.** I like physical humor. It's just so basic. But it can also be a very nice support system for what's already on the page.... There was a scene in the first season of *Veep* in which I'm railing against Dan, played by fabulous Reid Scott, and he had f---ed something up. I say, "That's like trying to use a croissant as a f---ing dildo." But as I'm flipping out, there are papers on the floor and I tripped on the papers—and that was intentional. A woman who is off her game and in a rage *and* is slipping on papers is funnier than just a woman in a rage, right?

5 YOU CAN CREATE A JOKE THAT WASN'T THERE WITH EDITING. Editing is its own cast member, it really is. The editors on *Veep* are superheroes because it is so dense on *Veep*.... When you cut to Matt Walsh looking caught, just wiping his mouth from eating a doughnut, you're going to get a laugh.

6 I don't know why, but **SOMEBODY ENTERING FRAME, QUICKLY WALKING ACROSS, AND EXITING FRAME IS FUNNY.** Seeing someone enter and disappear in a short window is an inherently funny thing. I think it's fundamental. A baby might also think it's funny.

7 Three is always a better number. **AN ODD NUMBER SEEMS TO WORK FOR A JOKE.** It's the rhythm.

(PREVIOUS SPREAD) HAIR: DAVID GARDNER/OSCAR BLANDI/GRID AGENCY; MAKEUP: KAREN KAWAHARA/GIORGIO ARMANI BEAUTY/GRID AGENCY; STYLING: CRISTINA EHRLICH/THE ONLY AGENCY; MANICURE: EMI KUDO/ZOYA/OPUS BEAUTY; TAILOR: ELISABETH HESZKY; PRODUCTION: BROOKE LUDI PRODUCTION; SHIRT: MAX MARA; EARRINGS: JAMIE WOLF; (THIS PAGE) HBO

8

Somebody falling is funny. Why is it funny? Because *we're* not. And we identify that we might fall or that we have fallen. We're watching ourselves, right? "I've done that. Thank God it's not me, hahahaha." **WALKING INTO THINGS UNAWARE IS *ALWAYS* FUNNY.** *America's Funniest Home Videos*... What is that based on? It's based on people running into things and falling. That's the bulk of all those videos, right? And they're hilarious.

9 **THE F-WORD IS A BEAUTIFUL WORD.** It has to be used judiciously, believe it or not, even though we use it a lot on *Veep*. We definitely do "f---" counts in the show because, honestly, if it's too much it's too much. They lose their power and presence, and it just gets annoying. But it's a great word. It feels like a punch in the gut, doesn't it? It's pretty much all consonants. You can take the *u* out and it's still the same word. I also think it can be comedically placed, like this past season [on *Veep*], when Catherine comes in and she's wearing sort of the same outfit I am and the line is "What in the wide world of f--- do you think you're wearing?" It's a nice placement.

10 I'm very short, and I tend to milk that. When I have scenes with Tim Simons, who's 6'5", I very often will try to get my shoes off so in the shot it's like that [*puts one arm up high and one down low*]. If I'm telling him to go f--- himself, and I'm telling him to go f--- himself like that [*looks straight up*], that's funny. **SOMEBODY WHO THINKS THEY ARE OWNING THE DAY AND IS VERY DIMINUTIVE IS A FUNNY THING.**

VEEP: LACEY TERRELL/HBO; *SEINFELD*: DAN ZAITZ

11

DON'T BE AFRAID TO LOOK LIKE AN A--HOLE. Risk *everything*. I really mean that. Don't be afraid to look ugly. Don't be afraid to look a fool. Just *risk*. It's why I can't really watch that *Seinfeld* dance. I just look like such an a--hole and such a buffoon. But you've got to be willing to go there, to look ugly and unattractive, and do that thing to find your way to a true, good place, comedically or dramatically.

> **BEFORE ENDING THIS COMEDY MASTER CLASS,**

Julia Louis-Dreyfus has one more thought: "What if I was talking to you very seriously about these rules and my chair collapsed? That would be so great, right? I mean, it would be a bummer for me because I'd be embarrassed, but ultimately it'd be a very funny thing for the piece. So, if you're smart, you would just say that the legs gave way." Your command(ment) is our wish.

Kevin Spacey photographed on the set of *House of Cards* on July 18, 2014, in Baltimore

COSTUME DESIGN: JOHANNA ARGAN; GROOMING: SEAN FLANIGAN; MAKEUP: TRICIA SAWYER; PROP STYLING: SEAN PATRICK ANDERSON/BRIDGE ARTISTS

BEST POLITICIAN IN A DRAMA
FRANK UNDERWOOD

THE 25 BEST MOVIE CHARACTERS ON TV RIGHT NOW

All the President's Men (& Women)

HOUSE OF CARDS' **KEVIN SPACEY** REVEALS THE PEOPLE—REAL AND FICTIONAL—WHO HAVE HELPED HIM CREATE THE MOST INSIDIOUS PRESIDENT IN TV HISTORY.

BY TIM STACK
PHOTOGRAPH BY ROBERT TRACHTENBERG

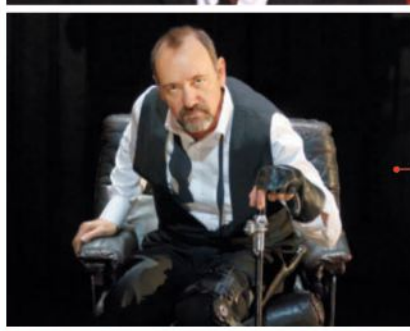
LADIES AND GENTLEMEN, the president has no shirt on. Okay, he's only wearing a T-shirt. Kevin Spacey is on the Baltimore set of Netflix's *House of Cards* on this hot July day and is preparing to shoot a Situation Room scene for the third season of the series, which will follow Francis "Frank" Underwood's reign as President of the United States. But Spacey is looking fairly casual as he strolls on the soundstage in slacks, sneakers, and an undershirt. Then, moments before cameras are set to roll, the actor puts on a crisp white button-down, ties his own tie (with the help of a wardrobe person wielding a handheld mirror), and adds a sport coat. Boom. POTUS is in the building...albeit in a pair of sneakers. (The cameras won't show Spacey's feet.) "I'm wearing my presidential socks," he jokes, revealing navy and white polka dots at his ankles.

Frank Underwood would never be so playful. *Cards* fans know that every moment of the South Carolina politician's life is a calculated and vicious attempt to gain power. In two seasons, we've seen the manipulative and occasionally murderous Underwood move up the political ladder from House whip to president. And yet, all the while, the audience roots for him (and his equally venomous wife, Claire, played by Robin Wright). Admits Spacey, "I'm not trying to make him likable. I'm not trying to make him unlikable. I'm trying to play him as honestly as I can and let chips fall where they may."

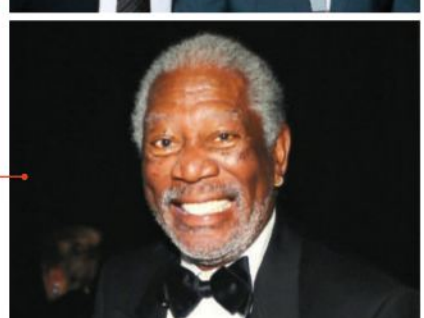
But it's taken more than just a good tailor and some Freddy's BBQ ribs to build Frank Underwood (a role that's already netted Spacey two Emmy nominations for Best Actor). EW sat down with the 55-year-old star to highlight the people who have helped inspire one of modern TV's most deliciously devious men.

CONGRESSMAN KEVIN McCARTHY
Although Spacey says he hasn't based Frank on any one particular politician, he did turn to the current House majority leader, Republican Kevin McCarthy, for research in the beginning. "When I first approached him, he wasn't interested in meeting with me," reveals Spacey. "A few weeks later he found out I was playing a Democrat, and then he agreed to meet me after that. [*Laughs*] He didn't help me in terms of how to play Frank, but he helped me in terms of understanding the actual day-to-day of what it is to whip 218 congressmen to vote the way you want to vote."

DAVID FINCHER
Spacey was lured to television by the idea of reteaming with his *Se7en* director, David Fincher. "When we were on set [of *The Social Network*, which Fincher directed and Spacey exec-produced], we started talking about wanting to work together again as actor and director. A little later David came to me and said, 'Have you ever heard of this series from Britain called *House of Cards*?' and I said, 'My mother loved that show. And I used to watch it as well. Ian Richardson was wonderful in it.' He said, 'We found out the rights to do a U.S. version of it are available.' So he went off to watch it, and I went off to watch it again. We both agreed it would translate well for the United States."



MORGAN FREEMAN
Playing such darkness can get intense, especially given the lengthy shoots needed for an hour-long drama. So Spacey often keeps the crew entertained with his impersonations. "I recently developed a Morgan Freeman impression that's really fun. I just think he's got such a great voice." The actor breaks into a Freeman voice that's uncannily spot-on: "*Morgan Freeman has somehow managed to make almost anything he says sound like poetry. If you take...just the right amount...of pauses.*"



BILL CLINTON
Spacey counts Bill and Hillary Clinton among his friends and says his exposure to politics has been helpful for the show. It's also worked out nicely for the set: Frank's office is filled with Spacey's personal photos of himself and the Clintons. One particular shot shows the actor and the former president out to eat while traveling in Blackpool, England. "He was like, [*in a Bill Clinton voice*] 'I'm hungry. I saw McDonald's when we drove in. Do you think we could all walk down there?' So we all got dressed and we go to this McDonald's." So are the Clintons FoFs (Friends of Frank)? "Huge fans. [*Reverts to Bill impersonation*] 'I can't watch it without her. She'll get so mad.'"

RICHARD III
One of *Cards*' most notable conceits is Frank's direct address to the camera, carried over from the original British version. It's a tricky stylistic choice—but Spacey had nearly 10 months of practice. "I had just come out of having done *Richard III*," he says. "What that taught me was really incredible in terms of seeing in people's eyes the kind of glee that they dug being on the inside, they loved being co-conspirators. I'm now just looking down the barrel of a lens. I'm not sure I'd know how to play the direct addresses if I hadn't had that experience." He jokes, "A lot of people assume Ferris Bueller invented direct address, but he didn't—it was actually Shakespeare."

MCCARTHY: TOM WILLIAMS/CQ ROLL CALL/GETTY IMAGES; CLINTON AND SPACEY: @KEVINSPACEY VIA TWITTER; SPACEY: JOAN MARCUS; FINCHER AND SPACEY: JEMAL COUNTESS/GETTY IMAGES; FREEMAN: STEFANIE KEENAN/WIREIMAGE.COM; (OPPOSITE PAGE) HEPBURN: EVERETT COLLECTION; *THE SOPRANOS*: ANTHONY NESTE/HBO; JOHNSON: ROLLS PRESS/POPPERFOTO/GETTY IMAGES; WILLIMON: NATHANIEL BELL/NETFLIX; WRIGHT: PATRICK HARBRON/NETFLIX

KATHARINE HEPBURN
Spacey met one of his acting inspirations, Katharine Hepburn, when he waited for her after an L.A. performance of the play *A Matter of Gravity*. "I was 13 or 14 years old. She parked her station wagon in the loading dock of the Dorothy Chandler Pavilion, and I was waiting there with a bouquet of flowers. She came down this landing and she stopped and she looked at me. [*In a Hepburn voice*] 'You've waited for me. How lovely!' She took the flowers and sat on the bumper of her car and answered my questions about Spencer Tracy for, like, 15 minutes."

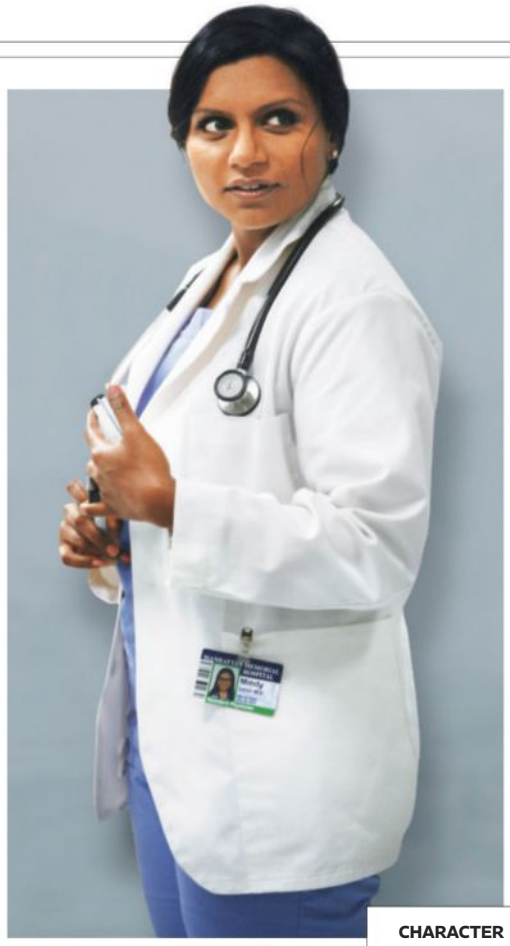
TONY SOPRANO
Spacey knows that a complex antihero like Frank Underwood might not exist if ground hadn't been broken by an anxiety-plagued mobster and a soft-spoken drug dealer. "If you look from *The Sopranos* on and you look at characters like Walter White or Dexter or Sons of Anarchy, [there are] so many shows that exist on the edges and that really push the boundaries and have characters that audiences can both root for and be terrified of. I think all of those shows have paved the way for us."

BEAU WILLIMON
Before *Cards*, playwright Beau Willimon was best known for the political drama *Farragut North* (the basis for the 2011 film *The Ides of March*). "To bring on a showrunner who was a playwright was incredibly important to me," says Spacey. "The playwright has an experience in how to hold an audience in real time and create an arc." Adds Willimon, "I see scripts as a strategy for giving actors tools to do interesting things because it's not the words that people are tuning in to *House of Cards* for, it's Kevin. You're trying to catch lightning in a bottle, and a script is just where that journey begins." The writer was also instrumental in finding Frank's Southern accent. "There were lots of discussions about different areas. But Beau's father is from South Carolina," says Spacey. "He called his father one night and read a passage of dialogue to his dad, and he asked his dad to read it back to him. Beau was like, 'The Southern accent is right because it means we can have a sound and a language and a rhythm that you can do things with.' So that's ultimately why it was decided he was to be from South Carolina. Quite possibly just Beau wanting to pay a little tribute to his father."

LYNDON B. JOHNSON
Underwood's office is also adorned with photos of Lyndon B. Johnson. "Beau decided that the great president Francis admires is Johnson," explains Spacey. In season 1's finale, Frank is seen reading *The Passage of Power*, a volume from Robert Caro's biography of the president. Spacey has been reading the same series himself as research. "Lyndon B. Johnson was a figure whom many would have compared to a Frank Underwood: Machiavellian, difficult, son of a bitch, in your face."

ROBIN WRIGHT
The final piece of the *Cards* puzzle is Underwood's own Lady Macbeth, Claire, played by Spacey's offscreen friend Robin Wright. "I've known Robin for 20-f---ing-something years," says the actor. "We did a film called *Hurlyburly*. There's just something about the trust and respect we have for each other, and the fact that in the first season she was really able to create and establish a character with so little dialogue. I come to work every day—and they call it work, but it's so much fun, it's so much play." ■

Read on to see who else made our list of **The 25 Best Characters on TV Right Now**



CHARACTER

BEST LOVE JUNKIE

MINDY LAHIRI

MINDY KALING | *THE MINDY PROJECT*

HOW "MINDY" IS DIFFERENT FROM MINDY

BY MINDY KALING

Mindy Lahiri has kissed, conservatively, 120 men. Mindy Kaling has kissed, generously, 20 men.

Mindy Lahiri dries her Spanx in the oven. Mindy Kaling dries her Spanx by leaving them all over her house.

Mindy Lahiri has never cooked anything in her life. Mindy Kaling makes an excellent breakfast sandwich (and nothing else).

Mindy Kaling looks both ways before she crosses the street. Mindy Lahiri walks into traffic, counting on it stopping for her.

Mindy Lahiri would consider jumping into the subway to retrieve her phone. Mindy Kaling would not.

Mindy Lahiri would wait in line four hours to meet James Franco. Mindy Kaling would have James Franco on her show.

Mindy Lahiri wears matching bra and underwear, without exception. Mindy Kaling has never owned matching underwear.

CREATOR/STAR

BEST BLOWHARD

STEPHEN COLBERT

STEPHEN COLBERT | *THE COLBERT REPORT*

Colbert's onscreen persona started out as a fairly straightforward Bill O'Reilly parody. Ten seasons later, he's become something looser, goofier, and even more idiotically charismatic. In short, the character's as brilliant as the man who plays him—and he'll be sorely missed when the real Colbert takes over for David Letterman in 2015. —HILLARY BUSIS

Not a real doctor, just plays one on TV

THE MINDY PROJECT: BETH DUBBER/FOX; KALING: CINDY ORD/GETTY IMAGES; BRAUGHER: EDDY CHEN/FOX; SLATTERY: MICHAEL YARISH/AMC; YOUNG: ERIC MCCANDLESS/ABC

BEST STRAIGHT MAN

CAPT. RAY HOLT

ANDRE BRAUGHER
BROOKLYN NINE-NINE

TV's gay stereotypes were flipped on their head when Braugher's by-the-book, stone-faced, hula-hooping police captain arrived on the scene. All season long, he brought *Brooklyn*'s hardest laughs, often without saying anything at all. **BEST MOMENT** Young Captain Holt shows a badass side (and 'fro) in a '70s flashback. —MARC SNETIKER

BEST POLITICAL OPERATIVE

MELLIE GRANT

BELLAMY YOUNG
SCANDAL

Everyone in this West Wing has an agenda, but Mellie's may be the most intriguing: She hungers for power and love (from the nation or her husband, interchangeably) and is willing to go to extreme lengths—even by *Scandal* standards—for both. **BEST MOMENT** Two words: drunk Mellie. —MARC SNETIKER

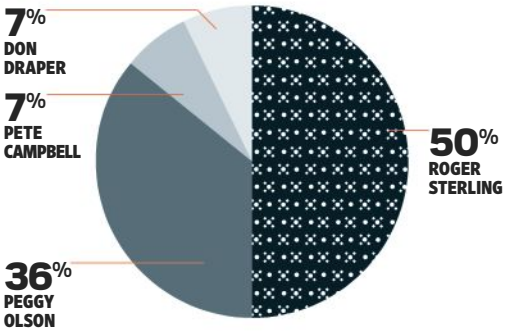
BEST ADMAN

ROGER STERLING

JOHN SLATTERY | *MAD MEN*

Mad Men has more great characters than a premium typeface (see chart below). Still, Sterling stood out this season as his runaway daughter and lost partner forced him to pivot from hippie hedonism to personal responsibility. **BEST MOMENT** Staring at the stars with his daughter, Sterling manages a genuine moment of connection and wonder. No hallucinogens needed! —KEITH STASKIEWICZ

INSIDE THE EW STAFF VOTE



BEST TEEN (ANGSTY DIVISION)

TINA

DAN MINTZ | *BOB'S BURGERS*

All the good laugh lines go to Gene the hedonist and Louise the Machiavellian manipulator, but eldest Belcher kid Tina is still the butt-obsessed heart of the show. And she doesn't even need dialogue to do it: Somehow Mintz has spun Tina's signature awkward-teen moan into a reliable catchphrase. —KYLE ANDERSON

BEST DAD

PHIL DUNPHY

TY BURRELL
MODERN FAMILY

The exuberant malapropist pairs perfectly with every other character on the show, whether he's on a freaky-deaky date with his wife or clumsily trying to be the world's coolest dad for his kids. But his inappropriate affection for Gloria (his mother-in-law) brings out some of his silliest, Phil-iest behavior. —JEFF LABRECQUE

BEST DUDE

ADAM

ADAM DRIVER
GIRLS

This season, Hannah's fairy-tale prince pulled a reverse Peter Pan, turning into a worshipful boyfriend with a real acting career—one that showed a new, ambitious side of his personality. The show is called *Girls*, but the most three-dimensional, relatable, lovable character is a guy. —DANIELLE NUSSBAUM

BEST CLONE

ALISON

TATIANA MASLANY | *ORPHAN BLACK*

An uptight suburbanite with a love of firearms, glue guns, booze, and watching her best friend get choked to death by a garbage disposal, Alison is our favorite *Orphan Black* clone thanks to her actual genetic makeup being equal parts prissy and pissed off. **BEST MOMENT** Alison's drunken face-plant off the stage on opening night of her community musical certainly steals the show. —DALTON ROSS

RUNNERS-UP

SARAH
Our punk protagonist packs a wicked punch. (Just ask Rachel.)

RACHEL
The cold-as-ice corporate clone showcased some definite daddy issues in season 2.

HELENA
Who knew Ukrainian assassins could be so funny? Or so constantly hungry?

COSIMA
The bisexual scientist has shown courage—and awesome dance moves—in the face of a deadly illness.

BEST SWORD SWINGER

ARYA STARK

MAISIE WILLIAMS | *GAME OF THRONES*

Arya's ordeals should make her Westeros' most unfortunate victim. Yet that word would never apply to her. Her fearless drive and dry wit keep us cheering as she clings to her vengeful plan. **BEST MOMENT** Arya says farewell to her mentor, the Hound, and her home, Westeros—she's learned all she can from both. —JAMES HIBBERD

(THIS SPREAD) *BOB'S BURGERS*: FOX; BURRELL: RICHARD CARTWRIGHT/ABC; DRIVER: MARK SCHAFER/HBO; SARAH, ALISON, RACHEL, HELENA: STEVE WILKIE/BBC AMERICA (4); COSIMA: JAN THIJS/BBC; WILLIAMS: HELEN SLOAN/HBO

BEST TIME-TRAVELER

ICHABOD CRANE

TOM MISON | *SLEEPY HOLLOW*

As played by the ruggedly dreamy Mison, the time-traveling protagonist of *Sleepy Hollow* combines the deductive brilliance of Sherlock with the out-of-this-world humanism of *Doctor Who*'s Time Lord. What's not to nerd-love? **BEST MOMENT** Ichabod's heartfelt confessional about his interdimensionally trapped wife, Katrina, brings an OnStar operator to tears. —KYLE ANDERSON

A safe way to get high

BEST BFF

ILANA

ILANA GLAZER
BROAD CITY

Choosing between ebullient Ilana and her slightly more mature partner in crime, Abbi, is harder than doing your own taxes. But we've gotta go with Glazer's goofy stoner, who can make the most mundane lines hilarious ("You have been busting my balls all day over a sahhaaandwich shaaahop?!"). —HILLARY BUSIS

Turn the page and open the flap to see our list of the **25 Best TV Spies of All Time**

MISON: MICHAEL LAVINE/FOX; GLAZER: LANE SAVAGE/COMEDY CENTRAL

REPORT FOR DIVISION OF COVERT OPERATIONS

FORM NO.1
THIS CASE IS ORIGINATED AT LOS ANGELES, CA 10:39AM FILE NO. [redacted]274-D

NAME	OCCUPATION	DIVISION	REPORT MADE BY
MARTIN ODUM	[redacted]	DCO/FBI	CRYSTAL McGUIRE

SUBJECT	DATE
DEEP COVER OPERATIVE, AKA LEGEND	August 13, 2014

ALL INFORMATION SHOWN HEREIN IS CLASSIFIED EXCEPT WHERE SHOWN OTHERWISE

(2) NEW SERIES

FROM EXECUTIVE PRODUCER OF HOMELAND & 24

STARRING SEAN BEAN

LEGENDS (3)

66

38

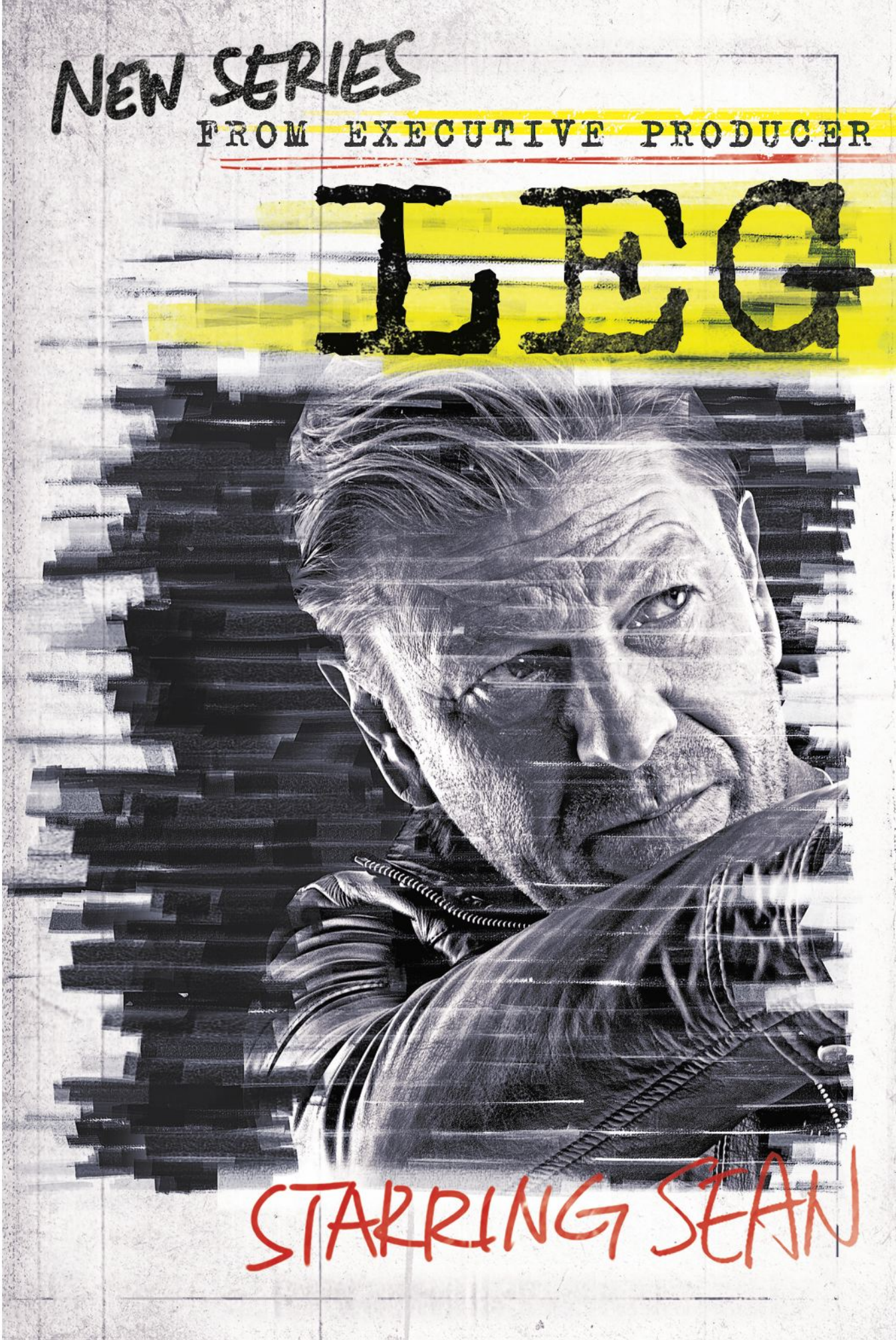
(n);lej-uh nd
In undercover government work, a fabricated identity.

TA

DO NOT WRITE IN THESE SPACES

TNT DRAMA
WEDNESDAY AUGUST 13 9/8c
BOOM

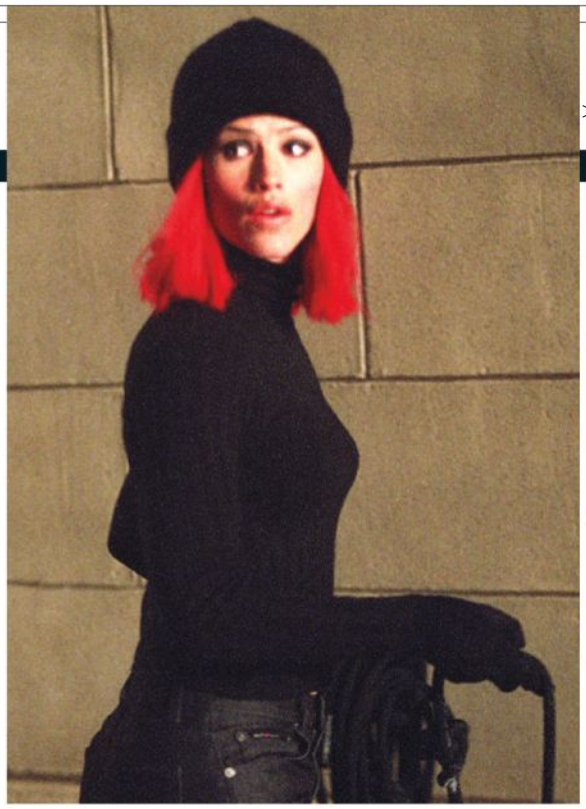
OFFICE OF U.S. ATTORNEY
LOS ANGELES, CALIF
AUG 13, 2014
REFERRED TO


NEW SERIES
FROM EXECUTIVE PRODUCER
LEG
STARRING SEAN

25 BEST TV SPIES OF ALL TIME

WHAT'S BETTER THAN WATCHING INTERNATIONAL INTRIGUE FROM THE COMFORT OF YOUR COUCH EVERY WEEK? BE IT DUNDERHEADED OR INDOMITABLE, WE CAN'T GET ENOUGH OF ON-AIR ESPIONAGE.

BY CHANCELLOR AGARD, JACOB SHAMSIAN, AND KAT WARD



1 SYDNEY BRISTOW

JENNIFER GARNER
ALIAS
2001–06

The grad student–turned–spy–turned–double agent experienced every possible plot twist and spy trope while working for the CIA, from being brainwashed, to being shot by her mother, to giving birth mid-mission (never mind outfoxing a huge mystical MacGuffin that derailed the show's last two seasons). Sydney was an insanely competent spy with an endless supply of neon wigs and roundhouse kicks, and whether she was foiling plots for world domination or trying to repair her damaged relationship with her father, she held on to an absolute belief in doing the right thing.

2 MAXWELL SMART & AGENT 99

DON ADAMS & BARBARA FELDON
GET SMART *1965–70*

No era of American pop culture has ever been more fixated on spies than the '60s. So how could a series aimed at lampooning the genre as it was flourishing be anything but brilliant? (Plus, it was created by Mel Brooks and Buck Henry.) Like a James Bond/Pink Panther hybrid, the show launched one of television's most beloved will-they-or-won't-they couples: the blunderingly officious Maxwell Smart and the stylishly sly Agent 99. It also

FUN FACT SYDNEY BRISTOW IS ONE OF THE U.S. GOVERNMENT'S FAVORITE TV SPIES, TOO: IN 2004 THE CIA USED JENNIFER GARNER AS A SPOKESPERSON IN AN OFFICIAL RECRUITMENT VIDEO.

introduced the world to the shoe phone, the "cone of silence," and catchphrases such as "Annnnd loving it!" and "Would you believe?"

3 JACK BAUER
KIEFER SUTHERLAND
24 *2001–10, 2014*

What can you get done in 24 hours? Probably not as much as Jack Bauer, who has saved the world at least nine times—without even so much as a bathroom break. There aren't that many spies out there who are as devoted to their country—and as handy with a hacksaw—as America's hardest-working badass.

4 CARRIE MATHISON
CLAIRE DANES
HOMELAND *2011–PRESENT*

Thanks to a bipolar disorder that she doesn't always keep in check, everyone has doubted Carrie's sanity at one point or another, but the fact remains: She was the only one who suspected Brody of treason. Exceptionally dedicated, she even allowed herself to be persecuted by the media to draw a potential asset out of hiding. Also? She really knows how to rock a kaffiyeh.

5 BORIS BADENOV & NATASHA FATALE
ROCKY & HIS FRIENDS
THE BULLWINKLE SHOW
1959–64

While they never failed to be foiled by Rocky and Bullwinkle, that didn't stop these two Pottsylvanian spies from trying. With thicker-than-borscht accents that always betrayed their disguises, Boris and Natasha were two of the most popular Russian parodies from the Cold War era.

6 EMMA PEEL
DIANA RIGG
THE AVENGERS *1966–68*

Though her name comes from a goofy pun on "man appeal" (M Appeal, get it?), Emma's ability to take down all manner of diabolical baddies was no joke. Intimidatingly intelligent and impeccably dressed in Carnaby Street finery (her catsuits came to be known as Emma-peelers), both Peel and Rigg were irresistible.

7 JIM PHELPS
PETER GRAVES
MISSION: IMPOSSIBLE
1967–73, 1988–90

The self-destructive-tape-wielding Phelps unwaveringly led the Impossible Mission Force on both the original series and the 1980s revival. As enduring as the show's theme song (which made it to No. 41 on the *Billboard* charts), Phelps is *Mission: Impossible*'s (and the TV genre's) most iconic legacy.

8 MACGYVER
RICHARD DEAN ANDERSON
MACGYVER
1985–92

Incredible product placement for duct tape and Swiss Army knives. The man literally used a sleeping bag, vodka, and an oxygen tank to create a bomb that freed him from an avalanche. *Boom!*

ALIAS: BYRON J. COHEN/ABC PHOTO ARCHIVE; *GET SMART, THE BULLWINKLE SHOW, MISSION: IMPOSSIBLE, THE PRISONER, THE BIONIC WOMAN, I SPY, THE MAN FROM U.N.C.L.E., HOGAN'S HEROES, 21 JUMP STREET*: EVERETT COLLECTION (9); *24*: KELSEY MCNEAL/FOX; *HOMELAND*: DIDIER BAVEREL/SHOWTIME; *THE AVENGERS*: MPTV.NET; *MACGYVER*: PARAMOUNT TELEVISION/COURTESY EVERETT COLLECTION; *NIKITA, SCARECROW AND MRS. KING*: © WARNER BROS./COURTESY EVERETT COLLECTION (2); *THE AMERICANS*: CRAIG BLANKENHORN/FX; *SCANDAL*: KELSEY MCNEAL/ABC; *CHUCK*: JUSTIN LUBIN/NBC; *ARCHER*: FX; *SPY VS. SPY*: WARNER BROS. ANIMATION; *TINKER TAILOR SOLDIER SPY*: PHOTOFEST/BBC; *NOW AND AGAIN*: © CBS/COURTESY EVERETT COLLECTION; *THE OFFICE*: CHRIS HASTON/NBC

9 NIKITA
PETA WILSON
LA FEMME NIKITA
1997–2001

Much can be said in praise of Maggie Q's recent run as Nikita, but Wilson's turn as the foxy assassin stands as the definitive version of the character (apologies to Anne Parillaud). Nikita's attempts to stay true to her values in the face of demands made by her agency showed she was more than just a hitwoman with a killer pair of legs.

10 ELIZABETH & PHILIP JENNINGS
KERI RUSSELL & MATTHEW RHYS
THE AMERICANS
2013–PRESENT

Posing as the quintessential American couple of the early '80s, the Jenningses are aces at using our favorite TV-tested tactics (seduction, martial arts, bad wigs) to gather sensitive intelligence for Mother Russia. Between Elizabeth's steely resolve and Philip's cunning emotional manipulation, they're an incredibly adroit team in the field, if not at home with their kids.

11 NUMBER SIX
PATRICK McGOOHAN
THE PRISONER *1968*

McGoohan didn't like guns and had a strict Catholic's distaste for onscreen lovemaking. So it makes sense that the nameless ex-agent at the center of this classic surrealist allegory (which McGoohan also co-created) is a uniquely cerebral protagonist. Opting to engage his mysterious captors in a never-ending battle of wits, Number Six makes other spies look thuggish in comparison.

12 STEVE AUSTIN
LEE MAJORS
THE SIX MILLION DOLLAR MAN
1973–78

& **JAIME SOMMERS**
LINDSAY WAGNER
THE BIONIC WOMAN *1976–78*

After being injured in an aircraft accident, Steve Austin was rebuilt by scientists with $6 million worth of bionic implants that make him harder, better, faster, stronger. He became the robot spy the U.S. didn't know it wanted. Following a pair of successful episodes with his old flame Jaime Sommers, a spin-off series, *The Bionic Woman*—and a feminist icon—was born. (As was one of the corniest sound effects in television history.)

13 ROWAN POPE
JOE MORTON
SCANDAL *2013–PRESENT*

As the reinstated head of the covert government organization B613, Rowan has one task: ensuring that the Republic survives no matter what the cost. Even after being fired as Command, he never stopped plotting behind the scenes.

14 CHUCK BARTOWSKI
ZACHARY LEVI
CHUCK *2007–12*

Chuck went from having a dead-end job at Buy More to being one of the world's most effective spies—all thanks to a supercomputer he accidentally uploaded to his brain. Over the course of five seasons, Chuck thwarted multiple government conspiracies, used a porn virus to defuse a bomb, and still found time to get the girl.

15 ALEXANDER SCOTT & KELLY ROBINSON
BILL COSBY & ROBERT CULP
I SPY *1965–68*

Disguised as a playboy tennis pro and his brainy trainer, the duo sported the coolest clothes and coined catchphrases like "wonderfulness." *I Spy* was one of the first TV shows to shoot on location in exotic spots such as Athens, Tokyo, and Morocco, and more notably, it was the first drama to have an African-American lead.

16 NAPOLEON SOLO
ROBERT VAUGHN
THE MAN FROM U.N.C.L.E.
1964–68

Created by consultant Ian Fleming, Solo was the small screen's answer to James Bond, a suave counterpart to his stoic partner, Ilya. Stan Lee credits *U.N.C.L.E.* as the inspiration for Marvel's Agents of S.H.I.E.L.D.

17 STERLING ARCHER
H. JON BENJAMIN
ARCHER *2009–PRESENT*

On this animated spy spoof, Archer is the smooth,

wisecracking spy archetype to the extreme, as skillful in the sack as he is with a rifle. He also bravely wears turtlenecks whenever possible.

18 BLACK SPY & WHITE SPY
SPY VS. SPY *1994–98*

Antonio Prohías fled Cuba for New York in May 1960 and sold his first strip to *MAD* magazine 10 weeks later. Originally an anti-Castro comic, the long-running, wordless series was brought to animated life for four seasons on *MADtv*.

20 MRS. KING
KATE JACKSON
SCARECROW AND MRS. KING *1983–87*

Agency operative Lee Stetson (Bruce Boxleitner) was allegedly the one in charge on most of their missions, but Jackson's *Charlie's Angels* roots shone through Mrs. King's suburban veneer of popped collars and color-coordinated sweat suits. The show was created by the producers of *Mary Hartman, Mary Hartman*, and Mrs. King was like the CIA's cheerful den mother who was still home in time to make dinner.

19 LANCELOT LINK
TONGO
LANCELOT LINK, SECRET CHIMP *1970–71*

The brainchild of former *Carol Burnett Show* and *Get Smart* writers, this big-budget, live-action show cast entirely with chimpanzees may not have been destined for longevity, but it did become a pop culture legend. The world's first simian spy teamed up with gal pal Mata Hairi to take on the likes of Dr. Strangemind and Ali Assa Seen, all the while engaging in pie fights, riding camels, and performing in a psychedelic rock band called the Evolution Revolution.

21 GEORGE SMILEY
ALEC GUINNESS
TINKER TAILOR SOLDIER SPY *1979*

His unshowy spycraft involved a lot of sifting through files and tracing leads, but Guinness' performance took the complex, cold Smiley to another level, making him the embodiment of Cold War-era isolation. He's not the most exciting spy to come out of the U.K., but he's undoubtedly the best.

22 MARYA
NITA TALBOT
HOGAN'S HEROES *1966–71*

Though she appeared in only seven episodes of the World War II POW sitcom, Talbot's portrayal of a Russian minx earned her an Emmy nomination. Hogan never figured out whether she was friend or foe—and in the end he really didn't care.

23 MICHAEL WISEMAN
ERIC CLOSE
NOW AND AGAIN *1999–2000*

Wiseman had the brain of an average Joe (John Goodman) dumped into his super body, making for an unlikely if formidable secret agent. Imagine how many more terrorists he could have fought if he had spent less time trying to reconnect with his family, who believed he was dead. Also, imagine John Goodman trapped inside Eric Close's body.

24 MICHAEL SCOTT AS **MICHAEL SCARN**
STEVE CARELL
THE OFFICE *2011*

Michael Scott's character in *Threat Level Midnight*—the action movie he wrote, directed, and starred in—is a retired agent who's called back into the field to stop his nemesis Goldenface from blowing up the NHL All-Star Game. Any spy who has a dance named after him—"The Scarn"—deserves a place on this list.

25 TOM HANSON
JOHNNY DEPP
21 JUMP STREET *1987–91*

Down on Jump Street! Yes, we know technically Hanson was an undercover narc, but in high school, that's about as close as you can get to an international man of mystery. That hair, that smirk, that effortless way with a dainty Smith & Wesson... Depp was clearly destined for greatness.

OF HOMELAND & 24

ENDS

CONFIDENTIAL

WEDNESDAY
AUGUST 13
9/8c

TNT DRAMA

BOOM

BEAN

LEGENDS
Martin Odum is a lie.
WEDNESDAY
AUGUST 13
9/8c
TNT
DRAMA
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BOOM

BEST (S)MOTHER

NORMA BATES

VERA FARMIGA
BATES MOTEL

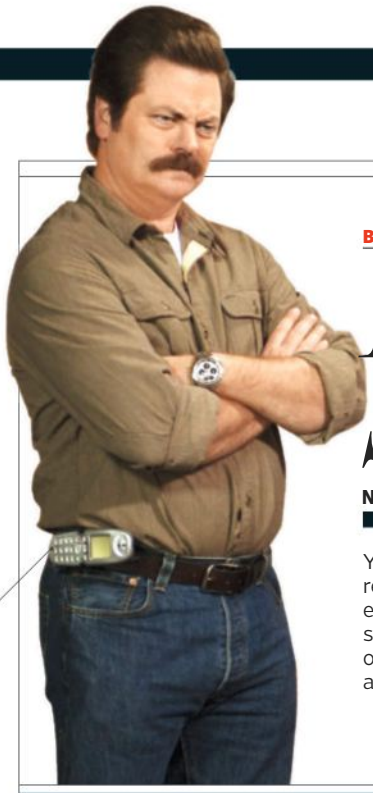
To say that Norma takes a hands-on approach to parenting Norman is an understatement; for her, it's a full-body contact sport. She's unstable, deceptive, manipulative, creepily affectionate. But Farmiga also infuses Norma with just enough heart and pathos to make this mother's love-gone-wrong feel so right. —DAN SNIERSON

BEST BOSS LADY

DIANE LOCKHART

CHRISTINE BARANSKI
THE GOOD WIFE

This season alone, Lockhart's best friend and partner was murdered (R.I.P. Will Gardner), followed by a *Game of Thrones*-worthy power struggle at her firm. But Diane has proved she has reserves of flintiness still to plumb. **BEST MOMENT** After Will's funeral, Diane and Alicia drink martinis and plot to combine firms. —SARA VILKOMERSON



Real men use belt clips

BEST MANLY MAN

RON SWANSON

NICK OFFERMAN | *PARKS AND RECREATION*

Yes, fatherhood has made *Parks and Rec*'s resident curmudgeon slightly more patient and empathetic. But it hasn't softened his edge. He's still the gruffest, most no-nonsense libertarian on TV, and his unique worldview has us in stitches at least once an episode. —CHANCELLOR AGARD

RON SWANSON ON...

...FROZEN YOGURT

"DEAR FROZEN YOGURT, YOU ARE THE CELERY OF DESSERTS. BE ICE CREAM OR BE NOTHING. ZERO STARS."

...IPODS

"The songs just play one right after the other. This is an excellent rectangle!"

...LONDON

"Enjoy the fact that your royal overlords are a frail old woman and a tiny baby."

...BLUEBERRY WINE

"I DON'T DRINK ALCOHOL FROM THAT PORTION OF THE COLOR SPECTRUM."

...VEGANS

"VEGANISM IS THE SAD RESULT OF A MORALLY CORRUPT MIND. RECONSIDER YOUR LIFE."

FARMIGA: JOSEPH LEDERER/A&E; OFFERMAN: COLLEEN HAYES/NBC; BARANSKI: DAVID GIESBRECHT/CBS

BEST FOOL

LOUIE

LOUIS C.K. | *LOUIE*

Louis C.K. may be the world's most respected comedian, but he doesn't want you to respect him *too* much. He's very conscious of the privilege he enjoys as a famous white guy—he's done stand-up about it—and he keeps it in check by humiliating his onscreen alter ego every chance he gets. Funny thing, though: The more humbled this schlub becomes, the easier it is to love him. —MELISSA MAERZ

LOUIE'S MOST MORTIFYING MOMENTS (THIS SEASON)

LEAST HUMILIATING

"MODEL"
Bombing on stage at Jerry Seinfeld's charity event

"SO DID THE FAT LADY"
Getting caught eating a "bang-bang" (two consecutive meals at two different restaurants) by a hot waitress

"BACK"
Hurting his back while shopping for a vibrator

"IN THE WOODS"
Telling his favorite science teacher that he stole classroom scales to trade for drugs

BEST LOTHARIO

STERLING ARCHER

H. JON BENJAMIN
ARCHER

The funniest egomaniac on television is a renegade superspy with sharp repartee and enough mommy issues to fill a *Psycho* prequel. **BEST MOMENT** Archer saves Kenny Loggins' life. Admittedly, this is after he indirectly almost causes Loggins' death, but still. —DARREN FRANICH

BEST OUTLAW

BOYD CROWDER

WALTON GOGGINS
JUSTIFIED

An eloquent, three-dimensional criminal, Crowder is a buttoned-up badass with a mind as quick as his trigger finger. He came fascinatingly undone this season pining for his jailed love, Ava—not suspecting that she'd later agree to rat on him to his ol' pal Raylan to get out. —MANDI BIERLY

BEST TEEN (CHEERFUL DIVISION)

SUE HECK

EDEN SHER | *THE MIDDLE*

Everyone knows a Sue—in fact, you might have been her at one time. Kooky and friendless but ever so hopeful, Sue has unending enthusiasm and a gleaming smile (thanks to those braces) that make for comic gold on the under-the-radar comedy *The Middle*. **BEST MOMENT** A determined Sue braves the elements in an endurance contest to win a car. —MARC SNETIKER

MOST HUMILIATING

"PAMELA PART 3"

Stripping down naked so that Pamela can laugh at his body

Not afraid to dye

BEST JAILBIRD

SOPHIA

LAVERNE COX | *ORANGE IS THE NEW BLACK*

Litchfield's magnetic stylist took a backseat to the action this year, but in a season of dangerous power shifts, Sophia's virtuosic wisdom and familiar wit were a genuine comfort, as if we knew we were safe whenever we were in the hairdresser's hands. It's hard to take your eyes off her—and the couture prison sandals have nothing to do with it.
—MARC SNETIKER

LOUIE: K.C. BAILEY/FX (2); *ARCHER*: FX; GOGGINS: PRASHANT GUPTA/FX; SHER: MICHAEL ANSELL/ABC; COX: JESSICA MIGLIO/NETFLIX

BEST SLACKER

ERLICH

T.J. MILLER | *SILICON VALLEY*

HOW TO STEAL A SCENE

Being the star of Yogi Bear 3-D *and a great con artist, I've learned more than a few tricks to steal a scene. Largely because I am not a very good actor.*

BY T.J. MILLER

1

Don't be afraid to have a bigger, weirder face and head than the other actors in the scene. That's the look.

2

You want to sound great. So bribe the sound guys to give you a trumpeting musical cue whenever you enter a scene. Not a tuba, though; that adds 10 pounds. I'm serious. They call it the "Tuba Ten."

3

Finally, and this is most important of all: Tell people that your neck hurts and not to look at it. This draws the other actors' eyes to your neck, thus making them look strange and seem off-putting, raising your stock by comparison. Trust me. [*Winks with weird face, turns and stares at necks of 24 other Best TV Characters*]

To beard or not to beard?

BEST SUPERSPY

PHILIP JENNINGS

MATTHEW RHYS | *THE AMERICANS*

It's tough to pick between the Jennings parents, but Rhys' Philip has the edge over Keri Russell's Elizabeth by a (wig) hair. Like his wife, Philip contains murderous multitudes: He's a walking, running, snarling one-man show with its own dense cast of characters. But what's made him especially compelling this season is the suspicion that he isn't a wolf in sheep's clothing, but the other way around. **BEST MOMENT** Philip unleashes his inner demons on daughter Paige as he forcefully rips the pages out of her Bible. —RAY RAHMAN

DISSENTING OPINION

ELIZABETH JENNINGS | KERI RUSSELL

Count me on Team Elizabeth. She's as cold as a Siberian winter at times, but that makes the moments of warmth all the more precious. She's a true believer in the cause, someone who knows suffering and is always trying hard not to love anything—but that's one fight she's already lost. —ANTHONY BREZNICAN

BEST BRAIN

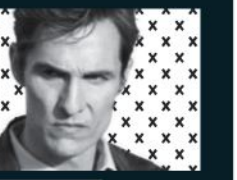
SHERLOCK

BENEDICT CUMBERBATCH | *SHERLOCK*

There have been more screen versions of Sherlock Holmes than of Hamlet and Superman combined. But Cumberbatch's mesmerizing, asexual, manic, quasi-sociopathic crime solver sets a new standard for the master detective. This season, the series shifted gears from meta-dramedy to rom-com to terrorist thriller across its trio of episodes, giving fans the chance to witness new facets of the deerstalker-capped Tumblr icon. **BEST MOMENT** Sherlock's wedding-party speech as Watson's best man has more emotional twists than an entire season of most crime shows. —JAMES HIBBERD

GONE BUT NOT FORGOTTEN

Our list focuses on the characters whose stories are still unspooling, but we'd be remiss in not throwing a little love to the greats who wrapped things up this year.



RUST COHLE
Matthew McConaughey
True Detective

WALTER WHITE
Bryan Cranston
Breaking Bad

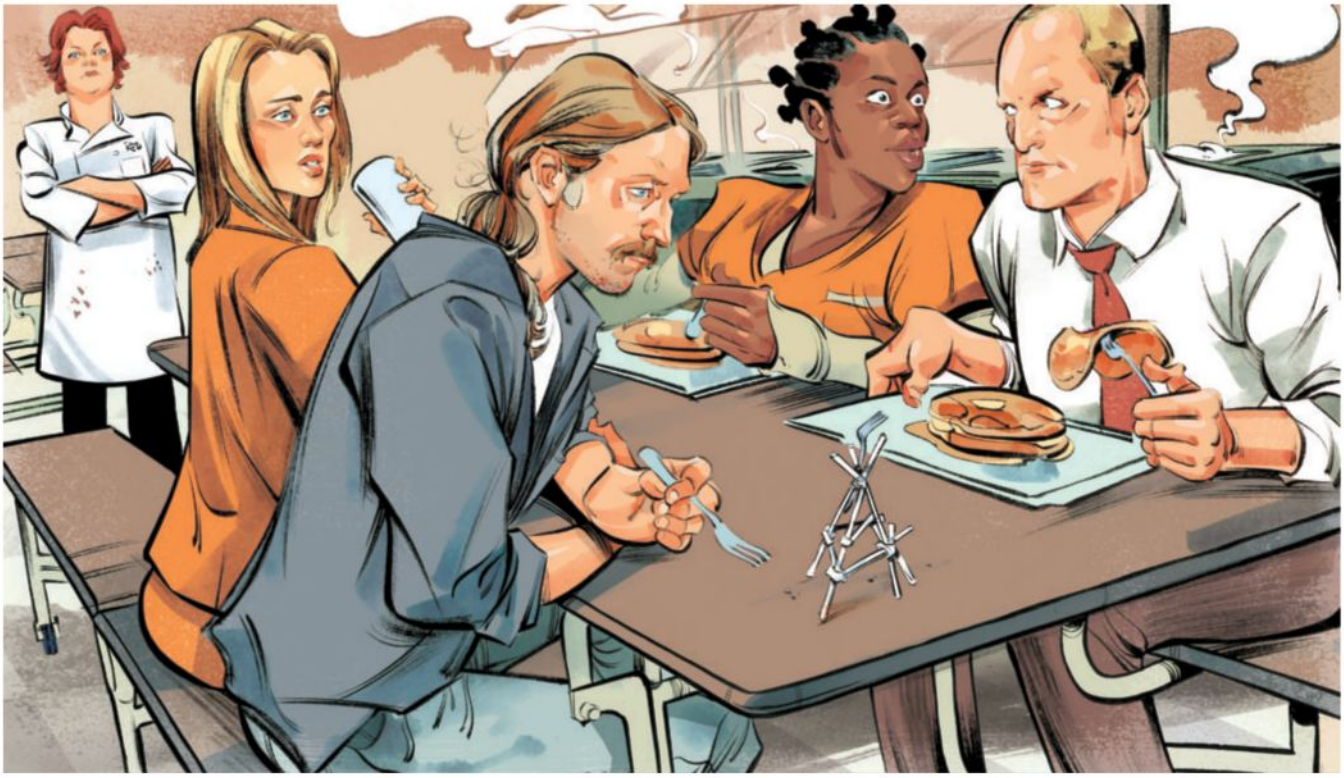
MYRTLE SNOW
Frances Conroy
AHS: Coven

MOLLY SOLVERSON
Allison Tolman
Fargo

MILLER: ISABELLA VOSMIKOVA/HBO; RHYS, CLOCKWISE FROM TOP LEFT: CRAIG BLANKENHORN/FX; PATRICK HARBRON/FX; ERIC LIEBOWITZ/FX; CRAIG BLANKENHORN/FX (3); RUSSELL: PATRICK HARBRON/FX; CUMBERBATCH: COLIN HUTTON/BBC; MCCONAUGHEY: JAMES BRIDGES/HBO; CRANSTON: URSULA COYOTE/AMC; CONROY: MICHELE K. SHORT/FX; TOLMAN: CHRIS LARGE/FX

WHY GO TO BED WITH A PAD THAT THINKS YOU'RE STANDING UP?
NEW from Always
Always Ultra Thin Overnight Extra Heavy is designed to help catch leaks while lying down. The longest Ultra Thin on the market, it has a larger back* plus 60% faster absorption** to help you sleep uninterrupted.
75% LARGER BACK*
always
ultra thin
Absorbs 60% Faster**
Overnight Extra Heavy
LEAKGUARD
+RapidDry™
clean · dry · fresh
always
*vs. the leading Ultra Regular pad, **vs. the leading store brand Ultra Thin pad of comparable size © Procter & Gamble, Inc., 2014

66th Primetime Emmy® Awards
Monday, Aug. 25
Live! NBC
8ET/5PT



Your 24-Hour Emmy Binge

Wondering how to get ready for the big show? Clear your schedule (no, really, your *entire* schedule) for a nonstop day of food, drinks, and all the TV episodes you need to watch to be an Emmy expert. **BY MARC SNETIKER**

THE BINGE STARTS HERE! ↓

8–9 AM
You'll need energy for this, so kick off the binge with orange juice, black coffee, and **Orange Is the New Black** standout episode "Lesbian Request Denied."

BREAKFAST
9–10 AM
Time is a flat circle. Also a flat circle: pancakes! Eat some with **True Detective** episode 4, "Who Goes There."

BATHROOM BREAK
10–10:05 AM
Debate Matthew McConaughey versus Woody Harrelson; realize there is no right answer; wash hands.

10:05–11:05 AM
The Good Wife's season showstopper, "Hitting the Fan,"

will leave you breathless and sobbing—just your typical 10 o'clock.

11:05–11:35 AM
Laugh off the lawsuits with a comedy block. First up: **The Big Bang Theory** ("The Locomotive Manipulation"). You might even learn something...but probably not.

11:35 AM–12:05 PM
It's your patriotic duty to watch Leslie Knope's "Filibuster" on **Parks and Recreation**.

12:05–12:35 PM
Salute tech by playing a game on your iPhone during **Silicon Valley**'s "Optimal Tip-to-Tip Efficiency."

LUNCH
12:35–1:05 PM
Bob's Burgers serves up a great pun-themed burger idea in each episode (e.g., "The Longest Chard Burger"), so cook one up and feast alongside the hilarious, pop-culture-skewering "The Equestranauts."

EMMY STATUETTE: ©ATAS/NATAS; *SILICON VALLEY*: JAIMIE TRUEBLOOD/HBO; *BOB'S BURGERS*: FOX

Illustrations by **KAGAN McLEOD**

1:05–1:35 PM
Add some cringes to the comedy, starting with **Louie**'s "So Did the Fat Lady." Don't worry, it's okay to laugh.

1:35–2:05 PM
Dive into the emotional catharsis of the epic "Beach House" argument on **Girls**. Do a couch version of the girls' choreographed dance. (Yes, this counts as your exercise for the day.)

BREAK

2:05–2:17 PM
Remember the real world? Check the latest headlines and imagine what **The Newsroom** would say about them two years from now.

2:17–3:30 PM
Doncha know, it's time to get the heebie-jeebies from **Fargo**'s Lorne Malvo in "The Crocodile's Dilemma."

4:30–5 PM
After *Downton*, leap forward to the future of government with the so-funny-it-actually-hurts-to-laugh "Alicia" from **Veep**.

HAPPY HOUR

5–6 PM
As your non-bingeing friends head to the bar, begin a 1960s-inspired cocktail hour with **Mad Men**. Savor the last moments of Bert Cooper (in the episode "Waterloo") with a dirty martini in one hand and a mai tai in the other. It's how Bert would've wanted it.

AFTERNOON TEA

3:30–4:30 PM
Cling to the fading traditions of the Old World with a cup of Earl Grey and one sophisticated hour of **Downton Abbey**. High tea pairs nicely with any episode where Lady Mary wears black and mopes. (Spoiler: It's all of them!)

6–7 PM
Keep your buzz going with an old-fashioned Old Fashioned, perfect for sipping as **Masters of Sex** sends you back to the '50s with "All Together Now." (Surgeon general's warning: Allison Janney's and Beau Bridges' Emmy-nommed turns will have you weeping into your gimlet.)

BATHROOM BREAK

7–7:02 PM
It's *The Amazing Race: How Fast Can You Pee?* edition.

DINNER

7:02–8 PM
Order some ribs to go with the shocking second-season premiere of **House of Cards**, where the D.C. drama is as juicy as the baby backs at Freddy's. And don't fret about the two minutes you missed during the bathroom break—it's just one long shot of Frank and Claire jogging together. At night. In coordinated outfits. Like a normal couple.

8–9 PM
You're halfway there! Prime time begins with the crème de la Valyrian crème: **Game of Thrones**. Get on the *GoT* horse with "The Lion and the Rose," known throughout the realm as That Episode Where That Thing Happened to Joffrey. Shout-out to Emmy nominees Peter Dinklage, Diana Rigg, and Lena Headey for throwing a wedding party to die for.

9–9:30 PM
When 9:09 p.m. comes, it would be a crime to miss such an obvious opportunity to watch **Brooklyn Nine-Nine**'s cliffhanger season finale, "Charges and Specs." (Get it? Because of the nines?)

EMMY STATUETTE: ©ATAS/NATAS; *DOWNTON ABBEY*: NICK BRIGGS/CARNIVAL FILM & TELEVISION LIMITED 2013 FOR *MASTERPIECE*; *HOUSE OF CARDS*: MELINDA SUE GORDON/NETFLIX; *GAME OF THRONES*: MACALL B. POLAY/HBO; *BROOKLYN NINE-NINE*: EDDY CHEN/FOX

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RED-WINE ALERT

9:30–10:30 PM
Cozy up to an Olivia Pope-size glass of Malbec and some salacious **Scandal**. When the Popes sit down for a dysfunctional-family dinner in the heart-pounding "The Fluffer," call your parents and thank them for not being *that* crazy.

10:30–10:40 PM
Go outside. Look up at the stars. Pretend you watched **Cosmos**. Go back inside.

DESSERT

10:40–11:40 PM
In honor of **The Americans**, serve up some apple pie with a shot of Russian vodka. Then put on "Behind the Red Door" and imagine Margo Martindale feeding you both.

CHANNEL-SURF

11:40 PM–12:10 AM
Switch over to live TV and flip through the nominated late-night offerings, including **The Colbert Report**, **The Tonight Show Starring Jimmy Fallon**, and **Jimmy Kimmel Live!** No need to stay past the first guest.

BATHROOM BREAK

12:10–12:12 AM
You have two minutes. Think like Tim Gunn and *make it work.*

12:12–1:12 AM
It's the witching hour! The "Seven Wonders" finale of **American Horror Story: Coven** will kick off midnight in campy style.

1:12–1:16 AM
Dance to Stevie Nicks for four minutes. This is mandatory.

1:16–2:16 AM
Put on **Breaking Bad**'s stunning "Ozymandias"—widely considered the best episode of the series—and embark on the emotional roller coaster of memories as you look back on the final season of TV's finest meth-addled show. Do not actually do meth.

LATE-NIGHT SNACK

2:16–3:16 AM
Keep up your blood sugar with popcorn, cotton candy, and other old-timey junk food you might find visiting **Boardwalk Empire** ("Farewell Daddy Blues").

3:16–3:20 AM
Grab tissues for...

MOVIE

3:20–5:33 AM
...the TV-movie event of the year, **The Normal Heart**. At 3:20 in the morning, no one can hear you cry.

5:33–5:39 AM
Keep those tears flowing with Audra McDonald's "Climb Ev'ry Mountain" from **The Sound of Music Live!**

SKETCH BREAK

5:39–5:54 AM
Wipe your eyes, break out your laptop, and check out a sketch each from nominees **Saturday Night Live**, **Inside Amy Schumer**, **Key & Peele**, and **Portlandia**.

5:54–6 AM
Greet the sunrise by watching the nominated title sequences for **Black Sails**, **Cosmos**, **Masters of Sex**, **Silicon Valley**, and **True Detective**.

6–7:30 AM
You're almost there! Watch the great **Sherlock** ("His Last Vow"). Or if you're too sleep-deprived, just look at adorable Benedict Cumberbatch GIFs on Tumblr.

7:30–8 AM
Your real family probably thinks you're nuts for doing this binge, but your **Modern Family** ("Three Dinners") always has a seat for you at the table.

CONGRATS, YOU'RE READY FOR THE EMMYS!
(NOW GET SOME SLEEP.)

EMMY STATUETTE: ©ATAS/NATAS; *JIMMY KIMMEL LIVE!*: RANDY HOLMES/ABC; *BOARDWALK EMPIRE*: CRAIG BLANKENHORN/HBO; *SHERLOCK*: ROBERT VIGLASKY/HARTSWOOD FILMS FOR *MASTERPIECE*

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Movies

Manish Dayal and Helen Mirren

FRANCOIS DUHAMEL

The Hundred-Foot Journey

STARRING *Helen Mirren, Manish Dayal, Om Puri, Charlotte Le Bon*
DIRECTED BY *Lasse Hallström*
PG, 2 HRS., 2 MINS.
By Chris Nashawaty

EARLY IN HER CAREER, Helen Mirren specialized in playing hot-blooded schemers and even hotter-blooded seductresses. In films such as *Hussy*, *The Long Good Friday*, and *The Cook, the Thief, His Wife and Her Lover*, she combined the classic femme-fatale ingredients of smarts and sensuality into a molten cocktail of deliciously unpredictable danger. Now, at 69, Mirren seems to have become typecast as stern snoots and blue-blooded battle-axes. What happened? The obvious answer is that she got older in an industry that fetishizes youth, especially female youth. But I think there's something else at work. I'm convinced that Mirren was so indelible as the tough-as-nails inspector Jane Tennison on the excellent British series *Prime Suspect* that most folks—including

Hollywood casting directors—have had a difficult time seeing past the hard edges and frosty hauteur that come so effortlessly to her. Mirren certainly starts off that way in *Chocolat* director Lasse Hallström's latest feel-good slice of food porn, *The Hundred-Foot Journey*. But one of the formulaic film's few surprises is how the marvelous actress slowly blossoms from a stubborn prig into a romantic softy. For the first time in ages, she lets us see the frisky grin behind the scowl.

Based on Richard C. Marais' 2010 novel—and produced by Steven Spielberg and the queen of spoon-fed sentimentality, Oprah Winfrey—*The Hundred-Foot Journey* is a culture-clash confection about two rival restaurateurs competing for the hearts and taste buds of the same sleepy French village. On one side of the street is Le Saule Pleureur, a Michelin-starred temple to foie gras, pigeon with truffles, and other refined delicacies lorded over by Mirren's condescending Madame Mallory. On the other is Maison Mumbai, an open-air bazaar of exotically earthy fare cooked with a sprinkle of turmeric and a heavy dose of love by the Kadam family. Madame does everything she can to foil the newcomers from India, not because she's a racist (the film makes a point of her firing her xenophobic French chef) but because their restaurant, with its roaming livestock and blaring bhangra music, offends her refined Gallic sensibilities. "Who are *zees* people?" she asks with her nose in the air and a stick firmly lodged up her derriere. It's war.

The battle unfolds with all the predictability of a train-station timetable. The Kadams, headed by the widowed patriarch (Om Puri) and his soulful chef son, Hassan (Manish Dayal), awaken the parochial palates of the hamlet's quirky residents. When Hassan proves to be just as gifted at conjuring up a mouthwatering béchamel sauce as he is with tandoori goat, Madame wants him to help her win a second Michelin star. (He also turns out to be a natural at wooing her sous chef, played by Charlotte Le Bon.) All of these by-the-numbers beats go down smoothly enough (at least until a jarring third-act detour sends Hassan to Paris). It's soothing, easily digested comfort food. Which is to say it's the perfect recipe for a filmmaker like Hallström.

The director of *What's Eating Gilbert Grape* and *The Cider House Rules* is a master at crafting a certain kind of well-appointed sap and manipulating audiences' tear ducts (I get a lump in my throat just thinking about his 2009 Richard Gere sobfest, *Hachi: A Dog's Tale*). But as talented as he is at eliciting Pavlovian emotional responses with his middlebrow melodramas, he also makes you resent him as soon as you crumple and toss your Kleenex. He rarely *earns* the catharsis he's after. Thankfully, here he has Mirren and Puri as his sparring leads. I never entirely bought the flirty détente between the two or believed in the rapturous power of a perfectly cooked sea urchin to solve the world's problems. But for two hours, at least, I swallowed it with a smile. **B**

Om Puri

One of the formulaic film's few surprises is how Helen Mirren slowly blossoms from a stubborn prig into a romantic softy.

EW **MORE ON EW.COM** *Step Up All In* (in theaters Aug. 8) did not go all-in and screen by our deadline, but you can find our review on EW.com

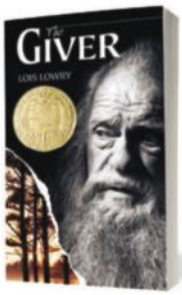
Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR *The Boston Globe*	KAREN DURBIN *Elle*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	WESLEY MORRIS *Grantland.com*	CLAUDIA PUIG *USA Today*	RENE RODRIGUEZ *The Miami Herald*	JOSHUA ROTHKOPF *Time Out New York*	BETSY SHARKEY *Los Angeles Times*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
AND SO IT GOES	C+	C	—	B–	—	C+	—	—	C–	C–	B	C
BOYHOOD	A	A+	A	A+	—	A	—	A+	A+	A	B–	A+
DAWN OF THE PLANET OF THE...	B+	—	C	C+	B+	B+	—	B–	B–	B+	B–	B
GET ON UP	B+	—	B–	B–	B–	B–	B	A–	—	B–	B	B
↑ GUARDIANS OF THE GALAXY	B+	B+	—	C+	B+	B	A–	—	—	A–	A–	B+
LUCY	B	—	—	B+	C+	B–	—	C–	B–	B	A–	B–
MAGIC IN THE MOONLIGHT	B–	B	B	B	C+	C+	C–	—	B	B–	B–	B–
PLANES: FIRE & RESCUE	—	—	B	—	—	C	—	—	C	B	B+	B–
THE PURGE: ANARCHY	—	—	—	C	C+	C+	C	D+	C–	C–	C+	C
SEX TAPE	C+	—	—	C+	C–	D	C–	D+	D	C+	C+	C–

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

THE HUNDRED-FOOT JOURNEY: FRANCOIS DUHAMEL; *GUARDIANS OF THE GALAXY*: JAY MAIDMENT



FROM PAGE TO SCREEN
THE GIVER

Lois Lowry's 1993 novel is set in a society that has eradicated suffering through a system called Sameness. As children reach adulthood, each is assigned a fixed role for life in the Assignment Ceremony. Here, director Phillip Noyce and coscreenwriter Michael Mitnick explain how they adapted the scene for film. —LINDSEY BAHR

THE SCENE

In this sequence, the Chief Elder (Meryl Streep, right) informs Jonas (Brenton Thwaites, below) that he has been chosen to be the next Receiver of Memory—i.e., the sole keeper of humanity's recollections before Sameness was instituted.

THE GIVER Triple White Draft (11/18/2013) 17.

16 CONTINUED: (2) 16

CHIEF ELDER
Number 52, please step forward.

JONAS walks to the podium as though it were a guillotine.

CHIEF ELDER (CONT'D)
Jonas has not been assigned a Position. Jonas has been *selected*. He has been chosen to become our next *Receiver of Memory*.

An astonished GASP from the audience. MOTHER and FATHER exchange a stunned look. THE CHIEF ELDER gestures to a gallery where the Committee of Elders sits. JONAS follows her gesture to that **BEARDED ELDER**. The ELDER's face is unreadable; he seems unaffected by the announcement. On holographic screens: Only the words **RECEIVER OF MEMORY** rotating. The absence of any images of the Position in practice highlight its secrecy.

CHIEF ELDER (CONT'D)
We have not been hasty *this time*. We couldn't afford another failure. Jonas, for many, many years, we have watched you carefully. I ask - have you always felt that you were a bit different?

Before JONAS can answer, the CHIEF ELDER continues.

CHIEF ELDER (CONT'D)
Jonas possesses all four attributes Intelligence, Integrity, Courage... And one more I can name but not describe: *The Capacity to See Beyond*. But I must warn you, your training involves pain. Pain far beyond anything we know.
(Turning to the crowd.)
Do we think Jonas is brave enough?

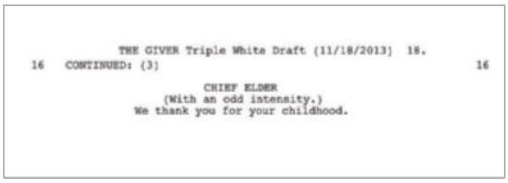
An IMMEDIATE pounding and applause from the audience.

CHIEF ELDER (CONT'D)
Jonas, you have been selected as our next Receiver of Memory.

The COMMUNITY begins to chant as JONAS slowly walks forward. An ASSISTANT hands JONAS his CLEAR GLASS TRIANGLE.

THE COMMUNITY
Jonas. Jonas. JONAS. JONAS! **JONAS!!**

(CONTINUED)



THE GIVER Triple White Draft (11/18/2013) 18.

16 CONTINUED: (3) 16

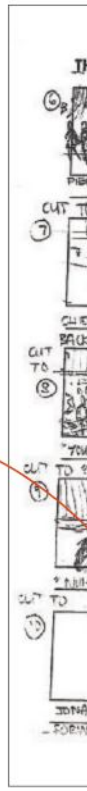
CHIEF ELDER
(With an odd intensity.)
We thank you for your childhood.

THE SCRIPT

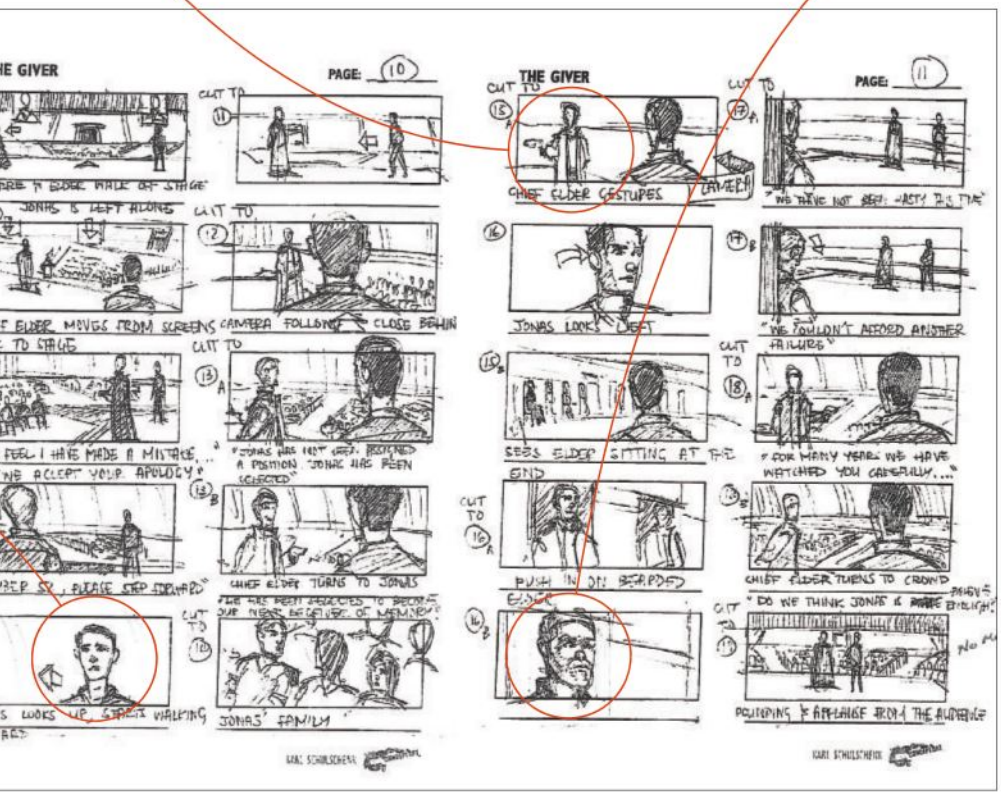
First-time screenwriter Michael Mitnick has been a fan of the novel, which he says inspired his career, since fifth grade. "Lois and I had a lot of conversations about the Assignment scene," he says. "You want to feel faithful to the book." Though he made significant changes to the overall story (the Chief Elder becomes a major antagonist, for instance), this scene did not require much revamping. Says Mitnick: "The way Lois [Lowry] wrote it, with lines like 'Thank you for your childhood,' is delightful. They take on a very ominous tone when delivered by Meryl Streep."

THE STORYBOARDS

Phillip Noyce (*Salt*) and VFX supervisor Robert Grasmere (*Patriot Games*) mapped out every shot with storyboard artist Karl Schulschenk. They wanted the stadium to look as if it were filled with 10,000 people, but with only about 400 extras available to them, a large portion of the crowd had to be animated. "Leni Riefenstahl's *Triumph of the Will* influenced our sequence, from framing to editing and music," says Noyce. "I wanted the moviegoing audience to experience the same uneasiness and deep sense of dread one feels watching Riefenstahl's celebration of that 1935 Nazi rally in Nuremberg."



SCRIPT AND STORYBOARDS: COURTESY THE WEINSTEIN COMPANY; *THE GIVER*: DAVID BLOOMER (2)



THE MOVIE

The Assignment Ceremony introduces the Giver (Jeff Bridges, above), who is the previous Receiver of Memory and the man tasked with training Jonas. "That was a moment we talked about a lot," says Mitnick. "Jonas sitting among his friends and being absolutely terrified about what his future holds and looking over at the Elders and seeing one person staring back at him—a short but unsettling moment." Noyce decided to place the Giver in a different spot: "In the book it says that he's sitting in the center. I thought that he would be sitting on the side. It just felt right that he was a fulcrum but not a part of the main scenery. He has such a lonely job and existence." As for the Chief Elder, Streep was not able to travel to the South African set for the whole shoot, so Noyce and his team decided to make her character appear as a hologram for some scenes. Actress Fiona Ramsay stood in for her on set, and Streep later filmed her part against a greenscreen. It marks a big change from the novel, but the author approves. "I love how the Chief Elder is able to interject herself into the families' homes," Lowry says. "She suddenly appears, and it's so weirdly intrusive that I wish I'd put it in the book."

Teenage Mutant Ninja Turtles

STARRING *Megan Fox, Will Arnett*
DIRECTED BY *Jonathan Liebesman*
PG-13, 1 HR., 41 MINS.
By Kyle Anderson

It's difficult to tell what audience director Jonathan Liebesman (*Wrath of the Titans*) and producer Michael Bay had in mind while bringing *Teenage Mutant Ninja Turtles* back to the big screen. Is it the kids drawn to the hit animated Nickelodeon reboot or the middle-aged crowd looking to reconnect with yet another thing they loved in their youth?

The filmmakers never came up with a resolution, which is why we have a reported $125 million effects parade with a crippling identity problem. The movie doesn't even seem that committed to its titular stars: The fussily art-directed, needlessly creepy-looking reptiles stay on the outskirts of the film for biblical gaps, leaving put-upon TV reporter April O'Neil (Megan Fox) and lovelorn sidekick Vern Fenwick (Will Arnett) to shoulder the burden of *Turtles*' dumb-as-nunchucks ransom plot, which finds evil blade fetishist Shredder trying to unleash a chemical attack on New York.

Turtles contains a spectacular car chase down a snow-capped mountain that recalls Bay's hyper-adrenalized highway stunts in *Bad Boys II*, and it opens with a bravura comics-inspired credit sequence. Those too-brief thrills only shine a harsher light on the film's laborious pacing and cringeworthy one-liners spilling from the maws of the ninja teens. Still, it can revel in this tiny victory: In the battle between Bay-produced jumbles of '80s kid nostalgia, *Turtles* is head-and-shell better than *Transformers*. Cowabunga? **C+**

Leonardo

Zoe Kazan and Daniel Radcliffe

What If

STARRING *Daniel Radcliffe, Zoe Kazan*
DIRECTED BY *Michael Dowse*
PG-13, 1 HR., 37 MINS.
By Joe McGovern

The romantic-comedy formula depends on our wish to see two tentative soul mates finally get with each other. But this backfires badly in *What If*, an unctuous rom-com that runs its characters through every plastic cliché of a pre-Oscar McConaughey vehicle, ultimately causing us to root against the vacuous couple and their predetermined happy ending. Daniel Radcliffe plays Wallace, a sour singleton in Toronto who goes to a party and meets Chantry (Zoe Kazan). She has a boyfriend (Rafe Spall), swiftly jettisoned from the plot via a business trip, leaving her plenty of time to kill with Wallace. Among their wacky adventures: a dress-shopping excursion during which Chantry's garment gets stuck over her head and Wallace crawls into the fitting room to free her.

That's about as fresh as the story gets. *What If* features best friends offering advice, sexual tension while skinny-dipping, and awkward wedding toasts. Wallace flies across the Atlantic to see Chantry; her boyfriend punches him in the face. Director Michael Dowse (*Take Me Home Tonight*) sets the tone on high quirk, and Radcliffe races through lines like "The-whole-premise-of-deep-frying-is-that-it-makes-everything-taste-better," as if not taking a breath somehow makes the material more original. The script has an odd fixation on the scatological, with references to impacted colons and diarrhea, and Wallace's vulgar, horny buddy (*Girls* actor Adam Driver, really stretching) speaks about eating one's waste. People, he claims, can recycle their own by-products only a certain number of times before they become toxic. In that, indeed, the film has the beginning of a point. **D+**

WHAT IF: CBS FILMS; *TEENAGE MUTANT NINJA TURTLES*: INDUSTRIAL LIGHT & MAGIC

A Letter to Momo

Also Playing

About Alex
R, 1 HR., 38 MINS.
No movie ever wanted to be *The Big Chill* so badly. When college friends (including Aubrey Plaza and Max Greenfield) reunite after one of them attempts suicide, they dance to baby-boomer records, name-check Jeff Goldblum, and muse, "This is like one of those '80s movies...where it's, like, a big group of people." That line might be funny if it didn't take itself seriously. Greenfield and Plaza give such dry performances, they're almost sarcastic. And as nostalgia for one's parents' generation, it's too obvious, especially since it's directed by Jesse Zwick, son of Ed Zwick, who exec-produces here and, as a producer of *thirtysomething*, did that whole "big group of people" thing in the '80s. *(Also on iTunes and VOD)* **C+** *—Melissa Maerz*

About Alex's Aubrey Plaza

ABOUT ALEX: JAMI SAUNDERS

America
PG-13, 1 HR., 33 MINS.
Author Dinesh D'Souza forgives the USA its trespasses in this befuddled documentary, subtitled *Imagine the World Without Her*. He starts on a day in 1777—Sept. 11, naturally—with the battlefield death of Gen. George Washington, and proceeds to play intellectual Twister with his premise, depicting community organizer Saul Alinsky as a demon of the left (cue bogeyman music as he meets a young Hillary Rodham Clinton) yet ignoring the fact that Alinsky's *Rules for Radicals* is a Tea Party handbook. D'Souza's non-ranting tone satisfies conservative fans hungry for patriotic grist—but it never challenges them. **C** *—Joe McGovern*

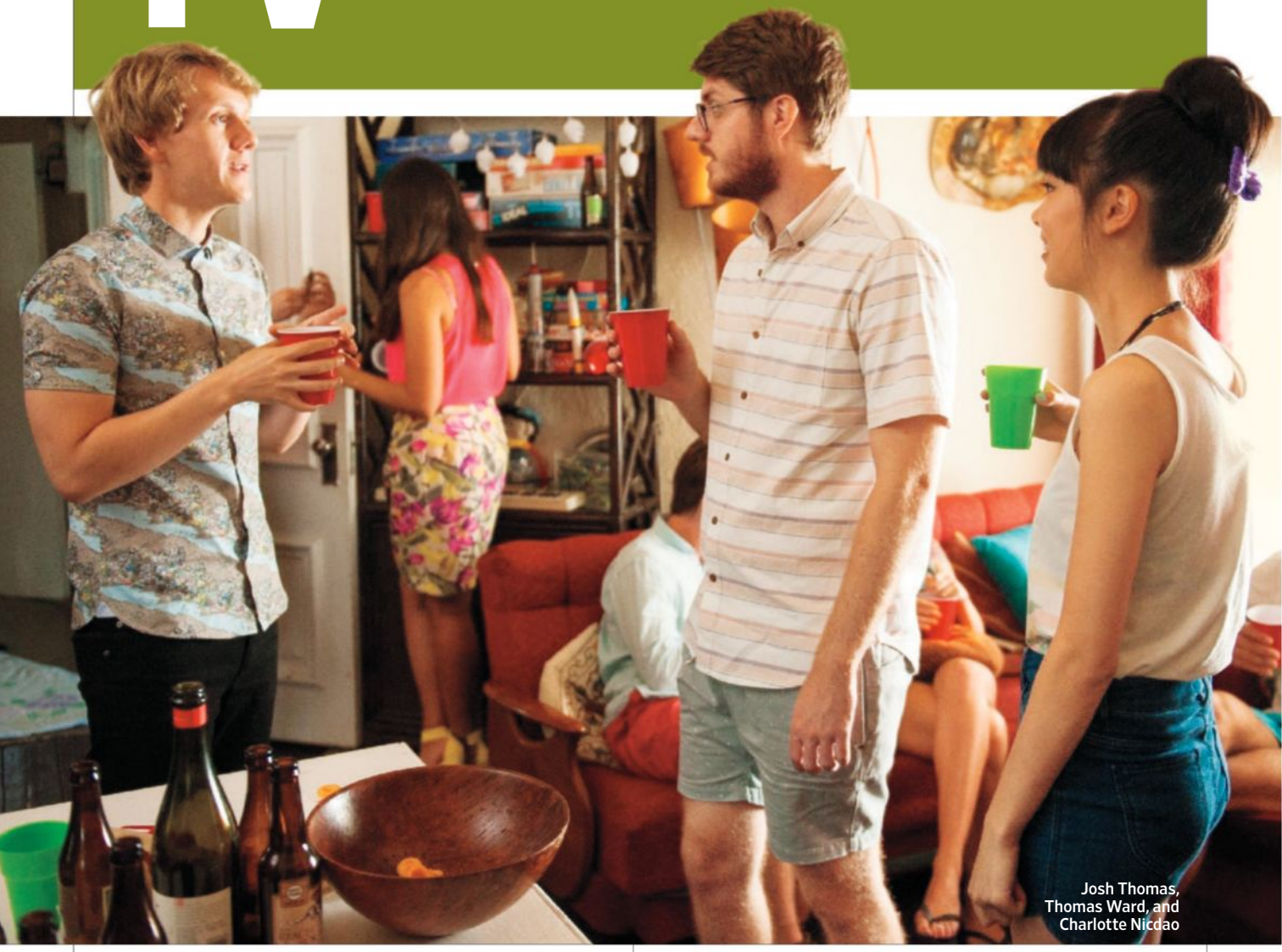
The Dog
NR, 1 HR., 40 MINS.
Sidney Lumet's sweaty 1975 stickup thriller, *Dog Day Afternoon*, was inspired by the true story of John Wojtowicz, a Vietnam vet who tried to rob a Brooklyn bank to pay for his lover's sex-change operation. While its star Al Pacino was nominated for an Oscar, Wojtowicz wound up in prison, followed by a harsher sentence (at least to him): obscurity. Allison Berg and Frank Keraudren's gripping portrait of the self-anointed folk hero paints him as both a fascinating Gump-like character who was on the front lines of the gay liberation movement and a delusional, dying old man searching for one last bit of fame. *(Also on iTunes and VOD 8/15)* **A–** *—Chris Nashawaty*

Mark Duplass and Elisabeth Moss in *The One I Love*

A Letter to Momo
NR, 2 HRS.
A young girl and her mother transplant to a bucolic island town following her father's death. There, she is visited by a comic trio of impish and kleptomaniac spirit guardians. Gentle, funny, and benefiting from a delicate understanding of grief, this animated film from Japan is a soft-spoken coming-of-age tale in the mold of Studio Ghibli's *Whisper of the Heart*. Thankfully, the supernatural elements never overshadow the human story occurring in the foreground. **B+** *—Keith Staskiewicz*

WORTH A WATCH

The One I Love
R, 1 HR., 31 MINS.
Mark Duplass and Elisabeth Moss play a couple who have lost their romantic spark and are sent by their oddball therapist (Ted Danson) on a retreat to reconnect (hey, at least they didn't make a sex tape). But when they arrive at the country house, strange things start happening. Trippy sci-fi things. Charlie McDowell's romantic brainteaser is disarmingly clever—too clever to spoil. But it's also repetitive and a bit too Spike Jonze lite. *(On iTunes and VOD; in select theaters 8/22)* **B** *—Chris Nashawaty*



Josh Thomas, Thomas Ward, and Charlotte Nicdao

BEN TIMONY

Please Like Me

Fridays, 10:30 p.m.
PIVOT
By Melissa Maerz

SO YOU HAVEN'T seen the very funny Australian comedy *Please Like Me*? I'd prefer to blame this unfortunate fact on one of two things: Either (a) you don't have Pivot, the cable channel for "passionate Millennials" that airs the series, or (b) you don't have eyes. Created by comedian Josh Thomas, who plays "Josh" and based the story on his own experience, *PLM* made my list of 2013's best shows with its charmingly wry take on one young man's quarterlife crisis. Just in time for his 21st birthday, Josh gets dumped by his girlfriend ("We've drifted," she says. "Also, you're gay"), kisses a man for the first time, and learns that his mom, Rose (Debra Lawrance), tried to commit suicide. Happy birthday indeed! Considering the premise, though, it's surprisingly

lighthearted. When Rose refuses to go to therapy, Josh reassures her: "No one's gonna see you, Mom. And if they *do* see you, they're probably mental too, so that's *nice*!"

Too few shows are able to capture the real voice of twentysomethings, maybe because that "voice" is usually approximated by writers over 30. So *PLM*'s take on postcollegiate life feels particularly spot-on. During season 2, a manic episode lands Rose back in the hospital, just as Josh is trying to bond with his newborn stepsister. But plot points don't matter too much, since the everyday conversations—always rooting humor in truth—are the real draw here. When Josh teases his best friend, Tom (played by Thomas' actual best friend, Thomas Ward), for not impressing women, Tom protests. "I have moves!" he declares, though his suburban-dad beard begs to differ. "Tom, they only kiss you because you look approachable," Josh says. "That's a move!" insists Tom.

As Josh, Thomas is a modern-day Oscar Wilde, a sharp-witted dandy who skewers hipster idiocy. His thoughts on dressing ironically: "What could the irony in a bandanna be? That he's wearing it even though he's not undergoing chemotherapy?" His philosophy on Reiki massage: "Why would you pay someone to *not* touch you?... Do you go to restaurants and pay them to *not* feed you?" Quips like these make you want to live in this show, because it's about everything that matters to young people: how they live, how they love, how they sometimes draw prison tattoos on babies' faces with an eyebrow pencil. (Yes, that happens, and yes, that scene is awesome.) Josh's anxiety may occasionally drive you mental. But then, if you can fully appreciate the brilliance of this quarterlife-crisis suicide comedy, you may already be a little mental. So that's nice. **A**

Renee Lim, David Roberts, and Thomas

Sean Bean and Ali Larter

Legends

Debuts Aug. 13, 9 p.m.

TNT

By Jeff Jensen

Sean Bean is making a killing out of losing his head. Of course there was that business on *Game of Thrones* when his Eddard Stark was (three-year-old spoiler alert!) brutally dispatched by decapitation. And now the ruggedly squinty actor returns in a star vehicle that has him checking his noggin in a whole different way: He's Martin Odum, an undercover agent with a myriad of guises—"legends" in CIA parlance—struggling to keep things straight. Where do his fake selves end and his real self begin?

The first legend we see—a stuttering Everyman created to take down a militant group—feels like a sly homage to *Breaking Bad*'s Walter White. By the third episode, he's impersonating a James Bond-esque arms dealer. (You get the sense that this is Bean's way of playing better parts he never got.) And there's the intriguing possibility that Odum might be a legend himself—making *Legends* a bit *Bourne Identity*, too.

There are worse ways to spend your time than watching Bean work hard and cheerfully to make this premise fly, but the series just isn't worthy of its star, or its influences, or the quality supporting cast that includes Ali Larter and Morris Chestnut. The high concept is poorly served by a conventional, lazily executed case-of-the-week structure. The show is exec-produced by Howard Gordon of *24* and *Homeland* fame, and if only he had brought his A game the way his star brought his, *Legends* could be more memorable. **B–**

PLEASE LIKE ME: BEN TIMONY; *LEGENDS*: RICHARD FOREMAN/TNT

MANHATTAN (IDENTIFICATION) PROJECT

Don't I Know You From...

Packed with actors from some of our favorite shows, WGN America's period drama will have you running to IMDb quicker than you can say "J. Robert Oppenheimer." Relax—we've done the work for you, ID'ing all those (mostly) familiar faces. —KAT WARD

1 ASHLEY ZUKERMAN

CHARACTER Charlie Isaacs. A hotshot young physicist newly hired and working under Dr. Ackley, Charlie admires and seeks approval from his boss' foe, Frank Winter.

WHERE YOU KNOW HIM FROM As 2nd Lieutenant Mac in *The Pacific*, though TV junkies may also recognize him as Lucas Taylor from Fox's short-lived *Terra Nova*.

HOW LONG IT PROBABLY TOOK YOU TO PLACE HIM 37 minutes

2 RACHEL BROSNAHAN

CHARACTER Abby Isaacs. The wife of scientist Charlie, Abby is frankly not thrilled that her husband dragged their family out to the desert for a job he can't talk about.

WHERE YOU KNOW HER FROM As call girl-turned-blackmailer Rachel Posner on *House of Cards* or as the substitute teacher with a secret agenda on *The Blacklist*.

HOW LONG IT PROBABLY TOOK YOU TO PLACE HER 5 minutes

In *Home Alone 2: Lost in New York*

3 DANIEL STERN

CHARACTER Glen Babbit. He's Frank's friend and confidant, as well as part of his bomb-design team.

WHERE YOU KNOW HIM FROM As bungling burglar Marv in the first two *Home Alone* movies or as the voice of grown-up Kevin Arnold on *The Wonder Years*.

HOW LONG IT PROBABLY TOOK YOU TO PLACE HIM 13 minutes (he's nearly unrecognizable with all that facial hair!)

4 JOHN BENJAMIN HICKEY

CHARACTER Frank Winter. The genius physicist, who leads an embattled group of scientists in a race to design the A-bomb, is ignored by the Los Alamos brass in favor of the clean-cut (but less innovative) Dr. Ackley.

WHERE YOU KNOW HIM FROM As Sean Tolkey, Cathy's oddball brother, on *The Big C* or as insufferable Internet gazillionaire Neil Gross on *The Good Wife*.

HOW LONG IT PROBABLY TOOK YOU TO PLACE HIM 2 minutes

5 OLIVIA WILLIAMS

CHARACTER Liza Winter. Married to Frank, Liza's a respected scientist—specifically a botanist—in her own right.

On *Dollhouse*

WHERE YOU KNOW HER FROM As Anna Crowe, Malcolm's wife, in *The Sixth Sense* or as boss lady Adelle DeWitt on Joss Whedon's *Dollhouse*.

HOW LONG IT PROBABLY TOOK YOU TO PLACE HER 6 minutes

6 MICHAEL CHERNUS

CHARACTER Louis "Fritz" Fedowitz. The good-natured goof is one of the scientists on Frank's team.

WHERE YOU KNOW HIM FROM As Cal Chapman, Piper's hippie brother, on *Orange Is the New Black* or as Pastor Rick on *The Big C*.

HOW LONG IT PROBABLY TOOK YOU TO PLACE HIM 15 minutes

7 HARRY LLOYD

CHARACTER Paul Crosley. Another one of Frank's underlings, he's a smart-mouthed Englishman.

On *Game of Thrones*

WHERE YOU KNOW HIM FROM As Khaleesi's scheming, skeezy brother Viserys Targaryen on *Game of Thrones*.

HOW LONG IT PROBABLY TOOK YOU TO PLACE HIM 10 minutes

8 CHRISTOPHER DENHAM

CHARACTER Jim Meeks. He's also on Frank's team—and he's shaping up to be the Uptight One.

WHERE YOU KNOW HIM FROM As American hostage Mark Lijek in the Oscar-winning film *Argo*.

HOW LONG IT PROBABLY TOOK YOU TO PLACE HIM 22 minutes

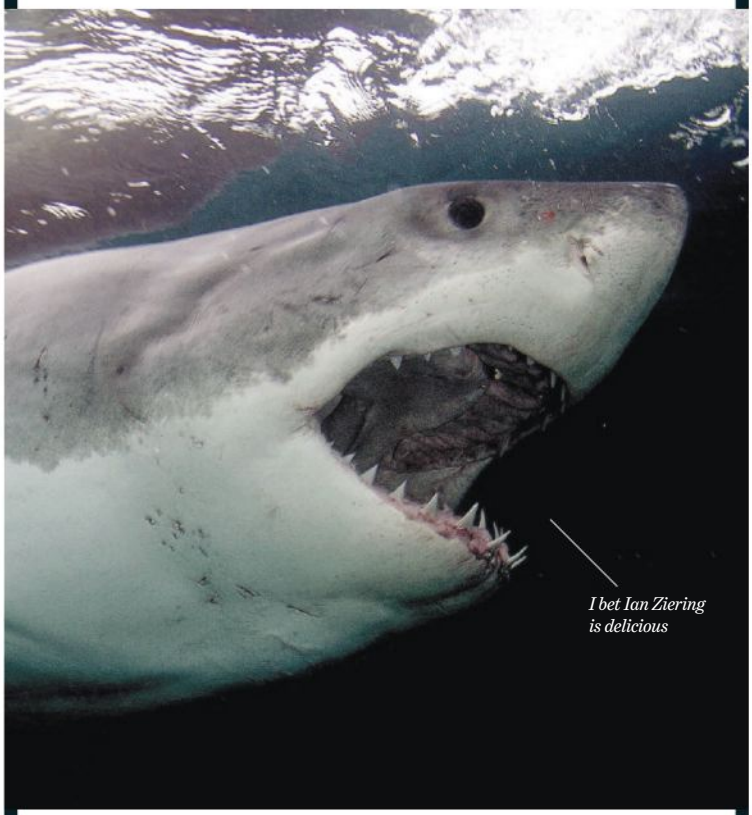
MANHATTAN: JUSTIN STEPHENS/WGN AMERICA; STERN: 20TH CENTURY FOX/EVERETT COLLECTION; WILLIAMS: MICHAEL YARISH/© FOX/COURTESY EVERETT COLLECTION; LLOYD: HELEN SLOAN/HBO

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Ray Rahman

MUST WATCH OF THE WEEK



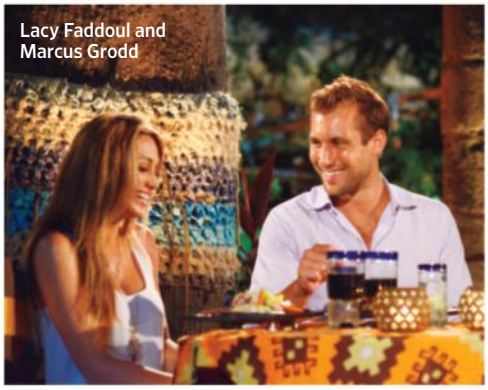
I bet Ian Ziering is delicious

Shark Week

AUG. 10–16 | DISCOVERY

Our finned foes have come in many unnatural forms lately, showing up in everything from tornado hybrids to octopus fusions. Do we even know what a real shark looks like anymore? Discovery Channel's annual celebration of the beast—arguably the thing that kicked off TV's shark economy in the first place—is back to remind us what the big fish are really about. Answer: some weird stuff. *Alien Sharks: Return to the Abyss* (Tuesday, 9 p.m.) delves deep into the ocean in search of some of the stranger specimens; *Zombie Sharks* (Wednesday, 9 p.m.) explores the curious phenomenon of "tonic immobility," where sharks enter catatonic states; and *Spawn of Jaws: The Birth* (Wednesday, 10 p.m.)—which, like the original, features the late Paul Walker—will look into the mysteries of how great whites give birth. These specials may not come with salacious suffixes like *-nado* and *-topus*, but they still have bite.

MONDAY AUGUST 11



Lacy Faddoul and Marcus Grodd

8–10:01PM
Bachelor in Paradise
ABC
This is the true story of 25 sort-of strangers picked to live in a house, talk too much, and have their lives taped to find out what happens when people stop having fun and start taking the quest for "true love" way too seriously. Unlike *The Real World*, the people on *Paradise* spend 90 percent of their time discussing their feelings and only 10 percent doing anything worth watching. It's just week 2, yet castmates are already too caught up in finding "the one" to live up to the promise of YOPO (you're only in paradise once, obviously). **C–** *—Samantha Highfill*

8–9PM
Running Wild With Bear Grylls
NBC
Channing Tatum joins Grylls for a trip to Yosemite National Park, where he'll finally be able to shake Jonah Hill off his tail.

8–9PM
MasterChef
Fox
The remaining 10 must prepare healthy food options for a stadium of football fans. Clear eyes, slightly less full hearts!

10–11PM
Under the Dome
CBS
Barbie's journey into a tunnel leads him to a new world full of unanswered questions. *Under the Dome*: not answering questions since 2013.

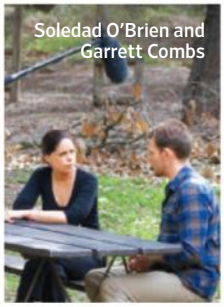
Neal Brennan

SERIES DEBUT
11–11:30PM
The Approval Matrix
SundanceTV
Based on the *New York* mag feature, comedian Neal Brennan's chat show graphs pop cult topics with a revolving cast of pundits and stars, including Amy Poehler in the premiere. Things get wonky but not always interesting—middlebrow, really. **B–**

SHARK WEEK: DISCOVERY CHANNEL; *BACHELOR IN PARADISE*: AGUSTIN MURILLO/ABC; *THE APPROVAL MATRIX*: JC DHIEN/SUNDANCETV

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY AUGUST 12


Soledad O'Brien and Garrett Combs

9–10PM
The War Comes Home: A Soledad O'Brien Report
CNN
O'Brien's portrait of returning vets is sympathetic—how could it not be?—but incomplete. Her report only glancingly examines the severe emotional issues they face as they attempt to reintegrate, offering facile resolutions to stories that deserve a deeper look—including why we've provided so little infrastructure to help.
B– *—Leah Greenblatt*

SERIES DEBUT
9–10PM
4th and Loud
AMC
Gene Simmons and Paul Stanley star on a series about the L.A. Kiss arena-football team, because those guys aren't done trolling the world just yet.

SERIES DEBUT
9–10PM
Sisterhood of Hip-Hop
Oxygen
A reality show featuring five aspiring female musicians, with cameos from Lil Jon, Rick Ross, Tank, and other people who were just told what the Oxygen network is.

10–10:30PM
Drunk History
Comedy Central
This week centers on Hawaii, with reenactments from Jason Mantzoukas, Ken Marino, and Steven Yeun. Maybe we'll find out who to blame for inventing the "I got lei'd" joke.

10–11PM
Tyrant
FX
Barry plots a coup to overthrow his brother. No one is safe in Middle Easteros!

SERIES DEBUT
10:30–11PM
Cement Heads
A&E
An unscripted show about the employees of a family-run construction company. It stops after a half hour or so when a pretty woman walks by.

Teen Dream

8–9PM
Pretty Little Liars
ABC Family
Amid all the drama, Hanna tries to return to a somewhat normal teenage life. What does she think this is, The CW!?

The singles

10–11PM
The Singles Project
Bravo

SERIES DEBUT
Reality dating shows are a dime a dozen, so what makes this one different? "It's the first real-time dating docuseries," Bravo's Shari Levine says of the NYC-based show, which follows six romantic hopefuls as they go on dates with people they meet organically. Each ep is shot and aired in the same week, and between broadcasts, viewers can applaud, berate, or simply comment on the daters' choices via social media—advice that the contestants will consider and, in theory, follow. *Singles*' quick turnaround has another advantage: less producer-meddling. "We won't overshoot," Levine says, so things might be raw—and maybe even real. *—Jacob Shamsian*

WEDNESDAY AUGUST 13

9–10PM
El Rey Network Presents: The Director's Chair
El Rey
In Vol. 1, Quentin Tarantino sits down with friend and fellow filmmaker Robert Rodriguez to discuss his career. In Vol. 2, he gets killed by Uma Thurman.

10–11PM
Extant
CBS
Ethan has his first dream. It's hazy now, but he thinks it went something like 10010110110111001.

10–11PM
The Bridge
FX
In case you haven't been getting enough border drama on your TV lately.

SEASON PREMIERE
10–11PM
Franklin & Bash
TNT
The firm defends a medical-marijuana practice. Sounds like a good time to employ the Twinkie defense.

SEASON PREMIERE
10–10:30PM
Wahlburgers
A&E
In the return of the Wahlberg family's punny *Bahston* eatery series, Paul learns how to play fantasy football, Mama Alma gets addicted to cell-phone games, Johnny Drama (yes, the real Johnny Drama) goes to the dentist, and Donnie tries in vain to get ahold of his mother. It's not bad per se...but it sure is dull.
C– *—Hillary Busis*

Paul Wahlberg

THURSDAY AUGUST 14

Trenna Keating

8–9PM
Defiance
Syfy
TV is lousy with sci-fi shows these days, but *Defiance*, now in its second season, stands apart as one of the genre's better offerings. It's got a solid, if not original, premise (a Western with aliens); relatively impressive effects and makeup; and reliably interesting characters such as Doc Yewll (Trenna Keating), whose story takes a compelling turn this week. The presumed-dead Kenya Rosewater (Mia Kirshner) returns to town, but with only limited memory. Most are curious about her disappearance; Yewll, however, is more concerned with her reappearance. It's a twisty puzzle of an episode, one where the pieces are as intriguing as the whole. **B+**

SERIES FINALE
9–10PM
The Sixties
CNN
Oh, good, that only took 54 years.

SEASON PREMIERE
9–10PM
Braxton Family Values
WE tv
Toni skips her sister's birthday to prepare for the opening night of her Broadway show. In her defense, that Spider-Man costume is very hard to put on.

9–10:30PM
Project Runway
Lifetime
The contestants repurpose old men's suits into fashionable ladies' outfits. In a shocking turn, k.d. lang wins the whole season.

10–10:30PM
Garfunkel and Oates
IFC
Riki and Kate meet their porn-parody doppelgängers. So *that's* what t.A.T.u. have been up to.

THE WAR COMES HOME: A SOLEDAD O'BRIEN REPORT: CNN; *PRETTY LITTLE LIARS*: ERIC MCCANDLESS/ABC FAMILY; *THE SINGLES PROJECT*: ROBERT ASCROFT/BRAVO; *WAHLBURGERS*: ZACH DILGARD/A&E NETWORKS; *DEFIANCE*: BEN MARK HOLZBERG/SYFY

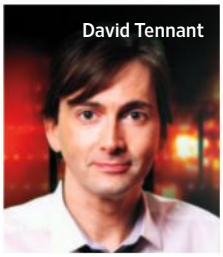
FRIDAY AUGUST 15

Tom Szaky and Albe Zakes

10–10:30PM
Human Resources
Pivot
This new docuseries—part *The Office*, part *Silicon Valley*—follows TerraCycle, a New Jersey start-up that aims to end human waste. Despite their good intentions, the employees are bogged down in corporate-speak and come ready-made for satire, such as when no-nonsense Rhandi and goof-off Dan clash during a "proactive" marketing trip. This leaves the show as confusing as the "zero waste boxes" the co-workers pitch—neither practical nor ridiculous. Should we laugh at them? Support them? With no clear direction, *Human Resources* represents an opportunity wasted. **B–** *—Jackson McHenry*

SATURDAY AUGUST 16

SEASON FINALE
9–10PM
The Real History of Science Fiction
BBC America
David Tennant, Christopher Lloyd, and Neil Gaiman are among the folks discussing the subject of time travel on this enjoyable talking-heads-and-clips show. Including the time-travel-free *Blade Runner* is a cheat, but a forgivable one given Edward James Olmos' revelation about sneaking some very rude Hungarian into the film. **B** *—Clark Collis*


David Tennant

Katt Williams

10–11PM
Katt Williams: Priceless: Afterlife
HBO
Though the stage in his new special is gargantuan and features both oversize furniture and a live lion, the diminutive Williams has no problem filling it with his explosive personality and uproarious bits, which zigzag between the sharply cutting (his blow-by-blow of being committed to an institution) and the spectacularly profane (his rapid-fire closing run about the female anatomy). Williams, one of the most successful stand-ups on the road, may never go Hollywood the way contemporaries Kevin Hart and Tracy Morgan have—his manic foul-mouthed energy is simply too overwhelming. *Priceless* is exhibit A in the case to keep him right where he belongs. **A–** *—Kyle Anderson*

SUNDAY AUGUST 17

9–10PM
True Blood
HBO
There's only one episode left until the finale, which, according to my *True Blood* conversion calculator, comes out to 2,552 more sex scenes to go.

9–10PM
Ray Donovan
Showtime
Ray is asked to assist a self-help guru who beat up a waiter. Well, shouldn't a self-help guru be getting his own food anyway?

10–10:30PM
Gym Rescue
Spike
Hosts and former MMA stars Randy Couture and Frank Shamrock aid struggling gyms.

10–11PM
Reckless
CBS
Roy's old high school sweetheart has been accused of murder. Ah, the one that got away.

Moon Bloodgood, Will Patton, and Noah Wyle

10–11PM
Falling Skies
TNT
Since its inception, this alien-invasion fantasy has regularly grazed the great-TV galaxy but never fully broken through. Like fellow basic-cable survivalist thriller *The Walking Dead*, *Skies*' narrative builds slow and steady, so without a colorful cast to pal around with, boredom sets in until each season's final adventure arc. That boss-level quest—in this case, a trip to the moon to destroy the enemy's power source—kicks off with tonight's episode, and while the sense of escalation is reasonably contagious, the push to the finale would feel better if it were worth investing in any of *Skies*' army of limp, interchangeable characters. **B–** *—Kyle Anderson*

10–11PM
The Strain
FX
Eph is arrested by the FBI. The CDC just can't catch a break these days.

10–11PM
Manhattan
WGN America
Lead atom-bomb scientist Frank is haunted by his past, while the rest of us are haunted by his future.

10:01–11:02PM
The Lottery
Lifetime
POTUS announces the lottery's 200 finalists. The grand-prize winner gets to have a baby; all the runners-up get a copy of *Children of Men* on DVD.

11–11:30PM
Last Week Tonight With John Oliver
HBO
World events may be pretty dismal right now, but hey, at least they sound better in a British accent.

Megan Jones

SEASON PREMIERE
9–10PM
The Great Food Truck Race
Food
Suffering from cooking-show ennui? In its fifth season, *Race*'s simple, zeitgeisty concept (who doesn't love a good food-truck rivalry?) continues to serve as a delicious antidote. This year, the diverse cast of eccentric chefs is pure fun; more important, they're whipping up dishes with names you can actually pronounce. **B** *—Marc Snetiker*

HUMAN RESOURCES: ANDERS KRUSBERG/PIVOT; *THE REAL HISTORY OF SCIENCE FICTION*: CHLOE PENMAN/BBC; *KATT WILLIAMS: PRICELESS: AFTERLIFE*: DAVID LEE/HBO; *FALLING SKIES*: JAMES DITTIGER/TNT; *THE GREAT FOOD TRUCK RACE*: FOOD NETWORK

Music

FKA twigs

LP1
POP (YOUNG TURKS)
By Miles Raymer

RECENTLY, R&B has become an unlikely hotbed of radical sonic experimentation, and British singer FKA twigs (born Tahliah Barnett) is taking a prominent role in defining its leading edge. After two EPs that earned her an ardent underground following among critics, club kids, and fashion-industry types, the sensibly named *LP1* is both her first major aesthetic statement and a bid for pop stardom on her own terms.

A singular kind of diva who asserts herself subtly, twigs sings in a near whisper that often threatens to blend in with the instruments behind it. But she exerts enough of a magnetic pull to lure listeners into some challenging territory: *LP1* is sparing with its hooks, favoring texture over melody. Its fractured beats largely avoid straight rhythms, and the synthesizer tones often approach industrial noisiness; without her vocals, it would essentially be an album of avant-garde electronics. Still, her voice—multitracked into ethereal washes of sound—makes even the most abstract moments compelling. And when standouts such as "Lights On" and "Pendulum" finally cohere and deliver sing-alongable moments, the payoff is all the more intense.

Twigs' vocal style and fashion sense—her sounds may be minimalist, but her wardrobe choices are not—have drawn a lot of comparisons to the late, great Aaliyah. When it comes to her airy lilt and effortless sensuality, the comparison fits. But with her eccentric compositions, enigmatic aura, and extraterrestrial talent, it might make even more sense to call her the new Björk. **A**

BEST TRACKS

LIGHTS ON
A cosmically sexy slow jam

TWO WEEKS
A languid hands-in-the-air anthem

FKA TWIGS: DOMINIC SHELDON

Everybody hates you.

You don't see bullying like this every day.

Your kids do.

Teach your kids how to **be more than a bystander.**

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FREE TO BE... YOU AND ME

FREE TO BE FOUNDATION INC.

Catching Up With Spoon's Britt Daniel

The frontman of the beloved indie rockers—who've just returned with their eighth LP and hit the road with Arcade Fire—talks girl groups and literary heroes. —KAITLIN FONTANA

***They Want My Soul* [out now] is the first Spoon album in more than four years. Why's that?**

When we finished our last show in November of 2011—it was at some festival in Germany—we were all a little ground down. It had just been too long that we were touring for that last record. So we went our separate ways without really saying anything, and I took three or four months of doing nothing—I got a girlfriend and I just chilled, which might be the first time I've done that by choice. Then I started Divine Fits with Dan Boeckner [also of Wolf Parade and Handsome Furs].

On *Soul* you cover "I Just Don't Understand," which Ann-Margret and John Lennon have also sung. How did you find that one?

This website called Rookie asked us to do a song for them, and the theme that month was, like, '60s girl groups. They gave us a big list, and I did one-take versions into a little digital recorder. That was the one that just felt good. I remember thinking, "This sounds like something John Lennon would like." It's a pop song, but it's a *dark* pop song.

"[BEING ON THE ROAD] IS LIKE BEING A HUNTER-GATHERER.... IF I WAS JUST GOING TO HAVE FUN AND SOMEHOW IT COULD SUSTAIN ITSELF, I'D TOUR ALL THE TIME."

You guys are really known as a touring band. Do you like being on the road?

It's kind of like being a hunter-gatherer. You can just take care of the essentials, like "I need to get a shower, and I need to get some food, and then I need to get to the sound check, and then I need to have dinner three hours before the performance, and then I need to take a nap." I think that's why Bob Dylan is on what he calls his Never Ending Tour. He just likes living that way. And I really like it too. The problem is that records are more important. If I was just going to have fun and somehow it could sustain itself, I'd tour all the time.

There's a character called Jonathon Fisk who first appeared on [2002's] *Kill the Moonlight* and pops up again on your new one. For the uninitiated, who is he?

Well, it's a made-up name for a real person I had a lot of run-ins with in middle school in Temple, Texas.... He was all about fighting after school, so when I was writing "They Want My Soul," I started vamping on soul suckers in general. It's religious pretenders, it's upsellers, it's people who front, it's Jonathon Fisk, it's educated folksingers, you know? All of them stealing a different type of soul.

So he's like Tom Joad—this character turning up again and again.

Is that what Tom Jones does?

Tom *Joad*, from *The Grapes of Wrath*.

Oh, Tom Joad! Yeah, yeah, yeah. [*Laughs*] Like that.

REVIEW

Spoon
They Want My Soul
ROCK (LOMA VISTA)

"You're gonna take another chunk of me with you when you go," Britt Daniel snarls on "Let Me Be Mine," the pulsing penultimate track on Spoon's latest. Rarely does someone manage to sound so defeated while being so indefatigable. But then, Daniel & Co. have been pulling it off for more than 20 years now. Their best songs tend to grab you for either a kiss on the mouth or a slap in the face; eight albums in, the band loosens its grip just a little. There are casual stunners like "Rent I Pay" and "Do You"—the kinds of effortless spurts of stomping indie and slurry R&B that have come to define the group. But *Soul*'s got some new tricks, too, mainly a subtle but noticeable shift toward smoother, keyboard-heavy pop. Unfortunately, not every track leaves a mark. No matter: When a band like Spoon is offering any chunk of itself, you take whatever you can get. **B+**
—*Ray Rahman*

DANIEL: TAYLOR HILL/WIREIMAGE FOR GOVERNORS BALL MUSIC FESTIVAL

How to Take Down Bro Country in Six Easy Steps

Meet Maddie & Tae, the teen Nashville duo whose hit "Girl in a Country Song" awesomely calls out every trucks-and-cutoffs trope in the modern canon. We asked them what it takes to make a viral smash. —KYLE ANDERSON

1 DO YOUR HOMEWORK

"Maddie and I both grew up on '90s country, so we're very into those acoustic-driven songs with deep stories and really amazing lyrics," says Oklahoma native Tae, 18. "We love Shania Twain, the Dixie Chicks, Lee Ann Womack, Jo Dee Messina, and of course George Strait and Conway Twitty." (Those last two get a shout-out in "Girl" for treating ladies with more respect "back in the old days.")

2 GO BEHIND THE SCENES (AND GET THERE EARLY)

"I was 15 and Maddie was 16 when we made our first trip to Nashville together," Tae explains. "Seeing the way the people there work and write, it was overwhelming," Texas-bred Maddie, now 19, adds. "But it was great. It's a big city, but it feels like a small town."

3 GETTING FED UP? FLIP THE SCRIPT

"We were going into a songwriting session, and we had just been in the car listening to country radio like we do every single day because we love these songs," says Tae. "We were laughing because all these lyrics were very similar." So the pair made a checklist of bro-country go-tos: "There's always this smoking-hot girl in cutoff jeans with long, tan legs dancing on a tailgate shaking her moneymaker," says Maddie. "We were like, 'Oh my gosh, I don't think we can live up to those expectations.' Girls don't stay that tan unless you're fakin' bakin'. And every girl loves a good pair of cutoffs, but not year-round. Give me a break! So Tae and I thought it would be fun to give the girl in these songs a voice."

4 FIGHT (PRODUCTION) FIRE WITH FIRE

"We had to be really careful, because we were making such a bold statement and we were poking fun at some of our heroes," Maddie recalls. "So we said, 'You know what? If we're going to say this, we have got to keep up with what they're putting out with their production, which is very big and loud.' Our sound leans more toward the acoustic and the organic, but we knew we couldn't poke fun at these songs if we couldn't live up to the production that's on them."

5 CAST THE RIGHT VIDEO VIXENS

In the video for "Girl," the roles are reversed and the dudes become the objectified hotties strutting around in cutoffs. "The guys were such good sports," says Maddie. "And so good—they were almost too good. Tae and I were just cracking up. It was funny because the main guy in the overalls, he wasn't even an actor. He's just a guy that our director, TK McKamy, was really good friends with, and he had promised to cast him in something. We hope he becomes a star!"

6 KEEP YOUR HEAD—AND YOUR HOBBIES

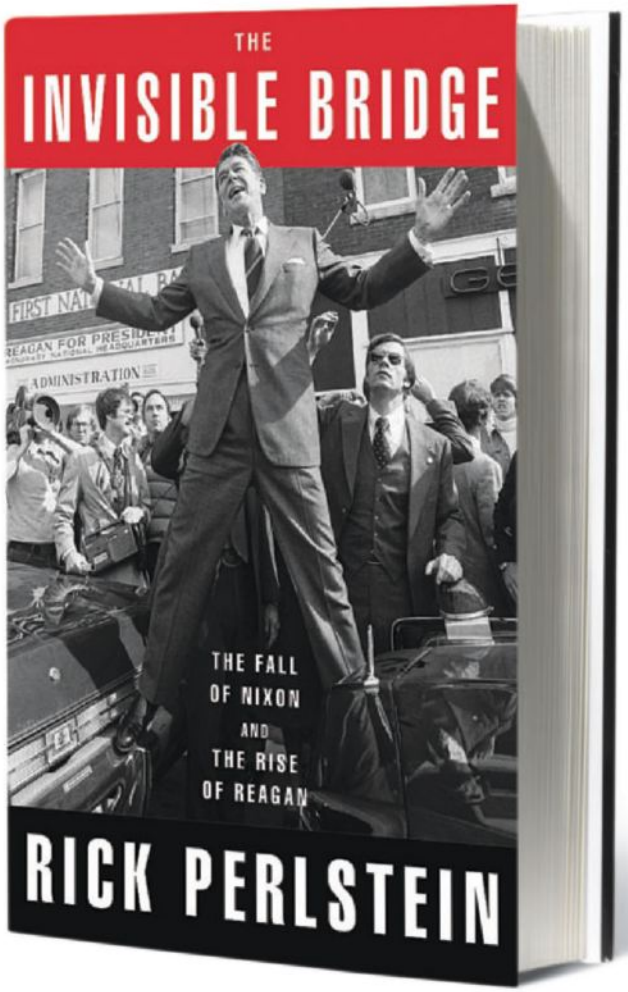
Even as the song storms up the country charts, Maddie and Tae are continuing to work hard on their debut. But in their downtime? "We play card games like grandmas," Maddie admits. "We like crafting—we fill up little boxes and take them to radio stations to let them get to know us." And come fall, she's got her eye on another prize: "Hunting season starts in November. I got my first buck last year, and I'm hoping to get another one."

"WEARING CUTOFFS, DANCING ON THE TAILGATE, ALWAYS BEING TAN.... WE LOVE THESE SONGS, BUT THERE ARE A LOT OF CLICHÉS."
—TAE

Maddie & Tae

KEVIN WHITE

Books



The Invisible Bridge

Rick Perlstein
NONFICTION
By Jeff Labrecque

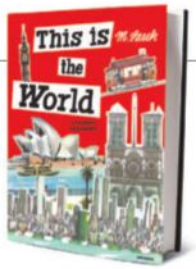
FORTY YEARS AGO, Richard Nixon became the only American president in history to resign his office, the culmination of two years of Watergate revelations that exposed criminal activity in the White House. His ignoble fall, so soon after his landslide 1972 reelection, exacerbated a national crisis of confidence that was further aggravated by the fall of South Vietnam, the oil embargo, inflation, and daily reminders that America didn't stand for what it used to. Into this maelstrom stepped Ronald Reagan, a political Music Man who peddled simple, commonsense solutions and reassured Americans that their best days still lay ahead. Just two years after Nixon left the GOP in tatters, Reagan nearly unseated President Gerald Ford for the presidential nomination and paved the way for his subsequent ascendancy and Republican restoration.

Perlstein, whose *Before the Storm* and *Nixonland* chronicled the rise of modern conservatism that began with Barry Goldwater's quixotic 1964 presidential bid and laid the groundwork for Nixon, reconstructs the psyches of demoralized 1970s American voters who flocked to Reagan—blue-collar workers who despised government interference like forced school-busing, a new coalition of Christians who rallied against abortion and liberal textbooks. Though he occasionally pummels the reader by simply curating dire headlines and op-eds of the times, Perlstein explains how the nation's malaise permeated every aspect of the culture in popular films and TV shows such as *The Exorcist*, *Jaws*, *American Graffiti*, and *Happy Days*.

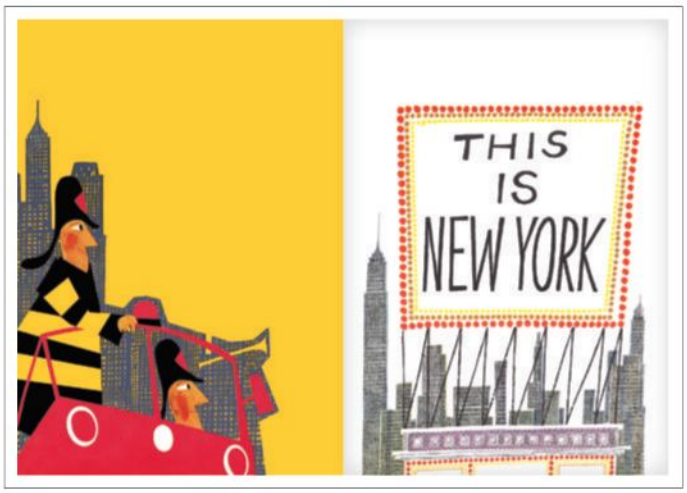
For most voters, Reagan was a welcome dose of the good ol' days. Perlstein admires the man's political acumen, but like many biographers of the 40th president, he's flummoxed by the disparities between Reagan's folksy anecdotes—about himself and the issues—and the stubborn historical record. He points out serial untruths and blatant whoppers that would disqualify an Internet-era pol but never derailed the Gipper's mythology. This isn't the history your Reagan Democrat father-in-law remembers; it's a painstakingly crafted illustration of the political landscape that made the improbable inevitable. **B**

PERLSTEIN: J. COHN

This Is London, This Is France...



Since 1958 kids have traveled the world through the whimsically illustrated *This Is* book series by Czech-born artist M. Sasek, now curated in a single fabulous volume. —TINA JORDAN



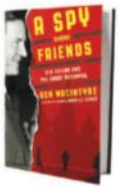
MACINTYRE: JONATHAN RING

A Spy Among Friends

Ben Macintyre

NONFICTION

By Clark Collis



British author Macintyre has already written a clutch of gripping books about his country's espionage history, including 2007's *Agent Zigzag* and 2010's *Operation Mincemeat*. Here, he tackles, with equal assuredness, the Mount Everest of U.K. spy tales, that of Kim Philby. Philby appeared to be a walking cliché of a British spy—a charming, Cambridge University-educated heavy drinker who lived for cricket. He was, in fact, a Communist who lived to give his Russian handlers secrets and caused countless deaths before finally being forced to confess to his MI6 colleague and friend Nicholas Elliott in 1963. Sound familiar? It should. The Philby case inspired *Tinker Tailor Soldier Spy*, the classic tome by another onetime MI6-er, John le Carré, who knew Elliott and offers a fascinating afterword in which we learn the British old-boy network never considered killing the tony traitor because he was "one of us." But it is Macintyre who deserves full credit for delivering this complex, continent-hopping tale with clarity while finding space for stories such as the one where Elliott secured a supply of contraceptives during WWII for a "roving brothel" in Sierra Leone being run by fellow secret agent and *Brighton Rock* writer Graham Greene. The result is, in every sense, a class act. **A–**

BINGE!

Outlander Series

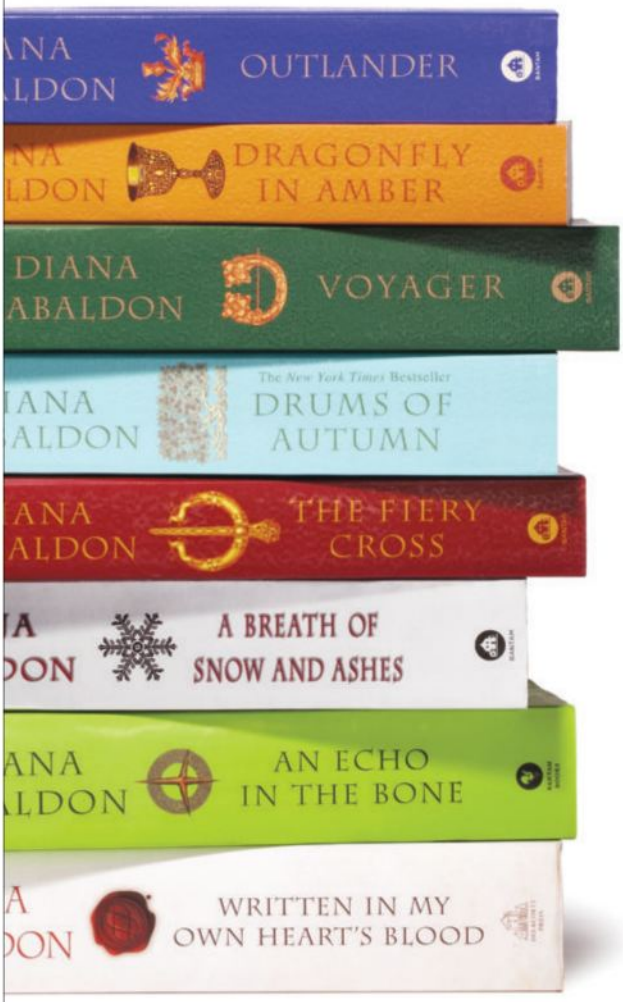
THE LOWDOWN

Diana Gabaldon

WORLD WAR II NURSE CLAIRE RANDALL stumbles into a mystical stone circle while traveling through the Scottish Highlands with her husband and tumbles back through time to 18th-century Scotland, where she falls in love with dashing warrior Jamie Fraser. So begins author Diana Gabaldon's beloved and utterly addictive *Outlander* series, which kicked off 23 years ago and now has an eighth installment—*Written in My Own Heart's Blood*, released in June—as well as a breathlessly anticipated TV adaptation debuting Aug. 9 on Starz. A onetime university professor whose previous long-form work included a 231-page dissertation on the nesting habits of piñon jays, Gabaldon seems an unlikely source for a sweeping tale that is part meticulously researched historical fiction, part fantasy, and part epic love story. Though the series is packed with plenty of (literally) bodice-ripping sex, she's never defined her work as romance. "The books were written originally because I wanted to learn how to write a novel," Gabaldon said during a recent Comic-Con panel on the TV show. "Consequently they have no genre. None. I never thought anyone was going to see them." Guess legions of obsessive fans, 14 books (one of *Outlander*'s characters, Lord John Grey, has merited his own six-volume spin-off), and more than 26 million copies in print worldwide have proved her wrong.

THE FINE PRINT

The *Outlander* books, which swoop through a huge swath of 18th-century history, are themselves pretty huge, totaling 6,880 pages. Assuming you read at an average speed—about a page a minute—they'll keep you busy for 115 hours.



1. *OUTLANDER*
Finding herself plopped back into 1743, Claire Randall marries strapping clansman Jamie Fraser, and the two plot to change the course of history—until Claire becomes pregnant. *688 pp. = 11 hrs. & 25 mins.*

2. *DRAGONFLY IN AMBER*
For her safety, Jamie has sent Claire back to her 20th-century husband, Frank. It's now 1968, and Claire, who's never told her daughter Brianna the truth about her father, spills the entire tale, flashing back to her years with Jamie and their attempts to divert the Jacobite rebellion. *752 pp. = 12 hrs. & 30 mins.*

3. *VOYAGER*
When Claire discovers that Jamie did not die in the bloody Battle of Culloden in 1746, as she has always thought, she makes the epic decision to find him and plunges once more through the stone-circle time portal. *880 pp. = 14 hrs. & 40 mins.*

4. *DRUMS OF AUTUMN*
Claire and Jamie, who have landed in America, decide to settle in North Carolina, and Brianna tumbles through the stones to join them. *896 pp. = 14 hrs. & 55 mins.*

ONSCREEN LOVERS

Caitriona Balfe (Claire) and Sam Heughan (Jamie) portray the *Outlander* pair on the TV series.

HISTORY LESSONS

More than a few

Benedict Arnold

Benjamin Franklin

Illustrations by CLAIRE McCRACKEN | Author photograph by MICHAEL MULLER | Books photograph by MICHAEL CHINI

EXCITED ABOUT THE NEW STARZ SHOW? THEN THIS IS THE PERFECT TIME TO RIP THROUGH ALL EIGHT OF DIANA GABALDON'S BRAWLING, SEXY, SMART 18TH-CENTURY ADVENTURES. **By Tina Jordan and Rachel Orvino**

"A great flat head broke the surface not ten feet away," says Claire as she comes eye to eye with the Loch Ness monster in Outlander.

5. *THE FIERY CROSS*
Jamie's knowledge of the approaching Revolutionary War puts him in a difficult situation as he and Claire build a community around their mountaintop homestead. *992 pp. = 16 hrs. & 30 mins.*

6. *A BREATH OF SNOW AND ASHES*
Political turmoil and horrific violence are countered by moments of warmth and humor (Claire discovers a penis syringe—a treatment for syphilis—that can double as a modern hypodermic needle). *992 pp. = 16 hrs. & 30 mins.*

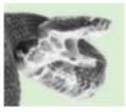
7. *AN ECHO IN THE BONE*
War is at hand, and the Frasers join the Continental Army. What is already a complex series gets even more complicated, leaping between centuries, multiple romances, and new narrators. *832 pp. = 13 hrs. & 50 mins.*

8. *WRITTEN IN MY OWN HEART'S BLOOD*
It's beginning to look like the ragtag American army might win—and Jamie and Claire have somehow survived. Meanwhile, in the 20th century, Brianna's son is stalked by someone—or something—evil. *848 pp. = 14 hrs. & 10 mins.*

WHEN ANIMALS ATTACK

Forget redcoats and rebels—it's wildlife that really threatens Claire, Jamie & Co.

Crocodile


Water moccasin

Panther

Wolf

Buffalo

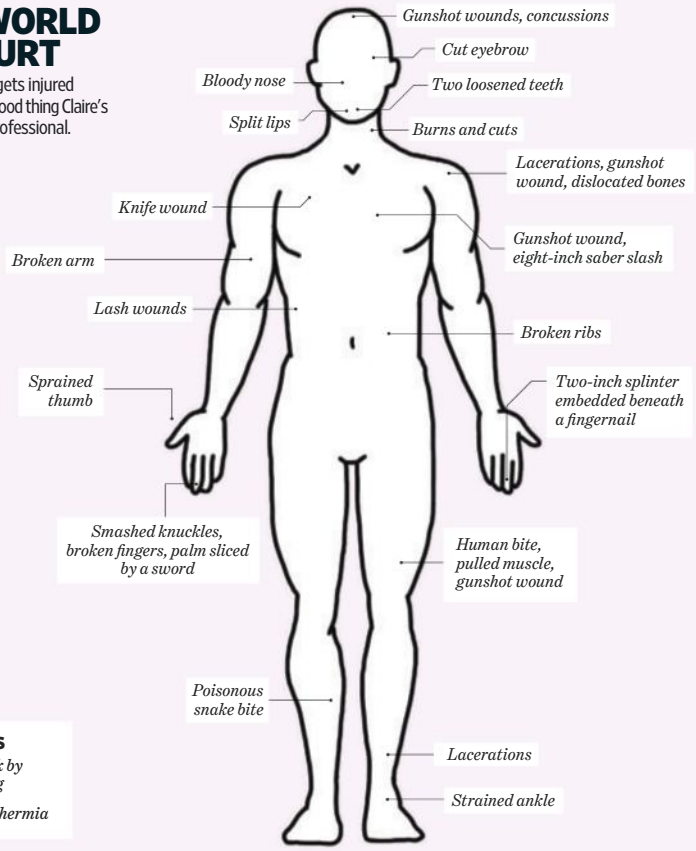
Black bear

Black boar

Stag

A WORLD OF HURT

Jamie sure gets injured a lot—it's a good thing Claire's a medical professional.



EXTRAS
- *Struck by lightning*
- *Hypothermia*

INFLUENCES

- Charles Dickens
- Dorothy L. Sayers
- Robert Louis Stevenson
- P.G. Wodehouse
- John D. MacDonald

FANSITES

- Ladies of Lallybroch
- Outlander Book Club
- Outlandish Observations
- My Outlander Purgatory
- Outlander Kitchen

WHAT'S NEXT FOR GABALDON

An e-book on how to write a good sex scene

The Outlandish Companion, Vol. II

A prequel volume about Jamie's parents

A contemporary crime novel

Book 9 ("At the moment, there are only scraps.")

famous real-life figures make cameo appearances throughout the eight books.

Charles Edward Stuart

George Washington

Laurence Sterne

Louis XV

Nathan Hale

Voltaire

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The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

So *The Killing* is finally over... for good...like, forever, right?

Elf trumps imp every time.

With 22 novels, you'll be able to follow this movie franchise all the way from YA to AARP.

Kirstie canceled! But at least we're 65 percent closer to a gritty miniseries remake of *Veronica's Closet*.

Listen, as long as they cast Audra McDonald as the crocodile, this'll all work out fine.

Wait, there was supposed to be singing in the *Into the Woods* trailer?

"Mommy, why does SpongeBob have abs?" and other questions your children might ask next year

The biggest fantasy on *The Quest*? That all nerds can be this hot.

There are good talking trees. And then there are Groot ones.

Forget Lollapalooza—*Get On Up* and see the best music performance of the summer.

George R.R. Martin to republish 1980 children's book *The Ice Dragon*. For ages boy king and up.

Peter MacNicol joins *CSI: Cyber* as "a charmer with a hint of malice." He also has strong citrus undertones and pairs well with a fresh panzanella.

All-girl *Ghostbusters* reboot or much-anticipated joint sequel to *Ghost Whisperer* and *Medium*?

Summer 2014: where the three edgiest shows take place in 1900, 1943, and 1958

New Sam Smith video or lost *Glee*/*The Mindy Project* crossover episode?

Tara Reid survives two *Sharknados*...giving us a reason to talk about Tara Reid again.

Dating Naked: The ratings are flaccid, but our curiosity is not.

Ehh, we're not sure we're loving Andre 3000's Susan Powter phase.

$85 mil in grosses is pretty impressive, especially since she's using only 10 percent of her box office!

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PRESENT

OUTLANDER

ULTIMATE SCOTLAND ADVENTURE SWEEPSTAKES

GRAND PRIZE

A 4-day trip for two to Scotland to visit the stunning sets of the new Starz Original Series OUTLANDER, based on the international bestseller by Diana Gabaldon.

Includes: roundtrip airfare, 3-night hotel stay, and a $500 gift card

TO ENTER, GO TO:

ew.com/sweeps

25 RUNNER UPS
will win an exclusive *Outlander* book set which includes a signed copy of the book that started it all, as well as a copy of the second book in the series, *Dragonfly in Amber*.

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GALAXY Tab S

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